

UNIVERSITÉ DU QUÉBEC À MONTRÉAL

INTEGRATION OF DYNAMIC MOVEMENT CONCEPTS
INTO THE BALLET TECHNIQUE CLASS FOR
THE DEVELOPMENT OF MOVEMENT QUALITY

THESIS PRESENTED IN
PARTIAL FULFILMENT
OF THE REQUIREMENTS
FOR MASTERS IN DANCE

BY
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UNIVERSITÉ DU QUÉBEC À MONTRÉAL

L'INTÉGRATION DE CONCEPTS DE MOUVEMENTS DYNAMIQUES
DANS LA CLASSE TECHNIQUE DE BALLET POUR
DÉVELOPPER LA QUALITÉ DU MOUVEMENT

MÉMOIRE PRÉSENTÉ
COMME EXIGENCE PARTIELLE
DE LA MAÎTRISE EN DANSE

PAR
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*"By means of the material, the aim of art is to wrest the percept from the perceptions of objects and the states of a perceiving subject, to wrest the affect from affectations as the transition from one state to another: to extract a bloc of sensations, a pure being of sensations. A method is needed, and this varies with every artist and forms part of the work...different procedures in the search for the sensation as being."
(Deleuze, 1991).*

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RÉSUMÉ

Durant mes quinze années d'enseignement au sein d'une école professionnelle de ballet, j'ai travaillé à intégrer des concepts de mouvement aux techniques traditionnelles de la danse. Ceci, dans le but de développer la compréhension et les qualités dynamiques expressives qui sont fondamentales au mouvement dansé. De nos jours, de telles qualités me semblent indispensables à la formation du danseur afin de lui permettre de développer un large registre de mouvement. Je me suis inscrite au programme de maîtrise en danse à l'UQAM dans le but d'approfondir ma compréhension de ce que j'avais eu l'occasion d'élaborer dans mon enseignement de façon instinctive. J'ai défini un système de trois concepts de mouvements dynamiques, orientés vers la modulation de l'énergie et des forces ciblant la qualité du mouvement : le Mouvement interne, le Mouvement dynamique et le Mouvement de transition.

Ma recherche d'innovation est également une recherche d'enseignante en danse. J'examine dans la pratique de mes enseignements, l'organisation, la description et la validation de mon système. J'ai effectué ma recherche dans le cadre de quatre contextes différents, dans trois villes canadiennes, sur une période de trois ans. Cent vingt-cinq étudiants, âgés de 12 à 20 ans, ont pris part au processus.

Les résultats de l'étude ont révélé que le système contribuait à former des danseurs engagés, conscients de leur mouvement dynamique interne, soutenant ainsi les actions dynamiques externes développées à travers le vocabulaire spécifique du ballet. Utilisées conjointement, ces dynamiques de mouvement soutiennent ensuite les mouvements de transition. Ainsi, la combinaison de l'ensemble des concepts permet l'obtention d'une qualité plus raffinée du mouvement dansé. Dès que l'élève atteint une bonne maîtrise des concepts de dynamique de mouvement, il affiche une présence physique accrue, perçue de tous.

D'autres facteurs pourraient faire l'objet d'une étude plus approfondie, tel que le développement d'une meilleure perception des étudiants de leur propre rôle dans les classes de ballet. J'ai noté que les jeunes danseurs avaient une meilleure conscience de leur apprentissage : ils se sentaient plus investis, davantage maîtres de leurs habiletés avec le sentiment de mieux contrôler les différents aspects de leur formation. Leur sens critique plus élevé, leur créativité et leur autonomie leur conféraient une meilleure estime d'eux-mêmes permettant d'apporter leur propre contribution artistique.

Mots clés : classes de techniques de ballet, concepts de mouvement, dynamique de mouvement, qualité de mouvement, énergie, forces.

ABSTRACT

Over the past fifteen years while teaching students in a professional ballet school, I have been integrating movement concepts in my teaching of ballet technique, to develop movement comprehension and expressive dynamic qualities fundamental to dance. This I feel is important today in a dancer's education for versatile movement capabilities. To gain a detailed understanding of that which I had developed instinctually, I entered the Masters program at UQAM towards this research. I defined a system of three dynamic movement concepts toward a quality of movement: Internal movement, Dynamic Movement and Transitional Movement, which are centered on the management of energy and forces.

This Innovation research, is an examination of my teaching practice with the objectives to organize, describe, and validate the system. The research took place in four different contexts, in three different Canadian cities over a period of three years. One hundred and twenty five students participated in the process ranging in ages from 12 years to 20 years old. The main qualitative data were collected from forty-two questionnaires, filming of the classes, observation charts, class plans and field notes.

The results of the study demonstrated that the system developed an engaged dancer with an awareness of their inner dynamic movement. The internal movement supported external dynamic actions developed through ballet vocabulary. These dynamics, when combined, supported transitional movement and the system lead to a refined movement quality. When a good level of competency was achieved with the dynamic movement concepts, an enhanced physical presence was perceived.

Additional indicators worthy of further study suggest that teaching/learning by concepts and a pedagogical approach that builds the movement concepts into the physical sensations, are important contributors to altering the students' views of their role in the ballet technique class. The students felt mindful, invested, and empowered. They gained confidence to explore and make choices, developing a sense of ownership in their learning. The increased critical sense, creativity and autonomy, establishes a high level of personal agency which better positions the dancers to respond as contributing artists.

Key Words: ballet technique class, movement concepts, dynamics, movement quality, engagement, energy, forces.

CHAPTER 1

INTRODUCTION

1.1 Motivations

My path in the professional dance world began over thirty-five years ago, when I started training at the National Ballet School (NBS). After my performance career, I realized my passion for teaching and returned to the ballet school to attend the teachers training program. I had already begun to teach at a number of schools, but when I decided to pursue teaching as a full-time profession, I felt the responsibility and desire to gain an education to draw upon that was more formal than my own experience. I was fortunate in my training to have had many wonderful teachers. They influenced my respect for the art of teaching and provided me with a solid base that I continue to rely on.

I graduated from the teachers training program with honours, was awarded a grant for advanced studies from the Canada Council, completed the Licentiate diploma in Cecchetti awarded with distinction, and the Advanced level in Cecchetti 'with honours'. I have a great appreciation for Cecchetti's work and have also trained in the Vaganova system and touched on the Bournonville style as well.

During my teaching studies I developed my 'eye', my analytical abilities, and my knowledge of choreographic composition. These skills were very useful after graduation when I took on the position of ballet mistress for the Judith Marcuse Dance Company. I switched from an environment at the ballet school in which the bodies are selected to suit very particular requirements, and the training is oriented

solely in direction of classical ballet, to a contemporary company, in which the dancers had a wide array of physiques and backgrounds and worked with a variety of choreographers. Each dancer had such individual characteristics as people and performers that I wanted to develop a more individualistic approach in class and rehearsals. When I left the company and returned to teach students, I continued to rehearse a lot of choreography, which I found to be an effective process for teaching movement understanding. Sometimes I would create choreography that included particular qualities I thought the students needed to develop.

When I was offered a position teaching in a professional ballet school, I was excited about the opportunity to teach the same group of students on a daily basis for one or two years at a time. For me this would be the true test of my teaching abilities because as the students' main teacher, I was largely responsible for their development throughout the year. By this time I had acquired solid practical and theoretical knowledge and I felt comfortable taking on this challenge. The ballet class in this context has the specific goal of forming a professional dancer. In this milieu, a teacher is scrutinized for the results produced on the students as much as the students are themselves. When I started, I reverted to ways I had been taught at my professional school and did not allow myself to be creative in my teaching until later.

When new directors took charge of the school I was introduced to ideas on training that were different from those I had studied. To understand what was being asked of me and to situate their ideas within my own practice, I analyzed their teaching with respect to what I had been taught myself. This exercise turned out to be very fruitful. It pushed me to find creative solutions that responded to the requests of the direction while maintaining what I felt was essential. As I experimented with different ideas, I continued to examine what I thought was important in the training

of potential professional dancers.

During this period of reflection, I found myself in three different teaching contexts. In each context, a similar issue emerged that I found particularly problematic to a dancer's education and which affected the development of my teaching practice.

The first was when I began teaching, before attending the teacher training program. I taught jazz and choreographed at a number of studios for students who averaged between 15 and 20 hours of training per week. Many students took ballet class to acquire technique, which they interpreted as gaining control of their bodies and placement. Contemporary or jazz class was where they "moved". Each class had a separate purpose, resulting in students with either very good placement or very good movement, but rarely synthesizing the two. They had good placement but no movement, lots of movement but no clarity, were very "dynamic" but lacked quality.

In the second context, while I was teaching various company classes, I encountered a similar discrepancy between ballet technique and movement capabilities when I was auditioning candidates. A number of auditioning dancers embarking on professional careers could not be hired because the directors felt they were "too classical". By this, the directors were referring to dancers who I saw as rigid in their technique, very position oriented, or lacking a natural flow of movement quality.

Many ballet teaching institutions have recognized the need to offer a wider range of training styles (Salosaari, 2001). In the third context, teaching in the professional ballet school which offered different styles of training, I noticed that the students treated their dance classes, such as ballet and modern, as separate entities. The students were seeing each dance form as distinct, to be mastered separately, and

were not transferring knowledge from one type of dance class to another. This is what Salossari refers to as “ballet and other dance idioms disconnecting into their own ‘islands’” (idem, p. 19). She states that integrating styles is an accepted practice through choreography but not in the ballet class and that she is searching for a solution to this problem (idem, 2001.). From what I observed, the problem was that the students’ perceptions of the tasks in each class was based on what they saw as the final product (the steps) and the technique or placement to be applied; they were not based on the process of how they needed to feel or move in order to dance the specific task.

When confronted with this issue I reacted as I previously had in my teaching: by choreographing. I created a pedagogical ballet that incorporated different styles and was designed to develop the students’ movement comprehension. This time, however, I was also teaching the students their daily ballet class all year and their pointe class. Information flowed back and forth between these three contexts while I worked with the same students. As a result of this exchange of information between the classes I developed ways to implement fundamental movement requirements into my ballet technique classes, so that the students could understand how to apply the movement ideas to both choreography and class. The basis of what I was developing promoted the use of internal and external dynamics: elemental principles of movement. Ballet has inherent dynamic qualities built into its vocabulary (Lawson, 1980; Glasstone, 1999). What was different in this instance was that in order to allow the information to be transferable between styles I had to approach movement conceptually. This required that I use a similar language in all instances. Intuitively, I was finding common references and tools that were outside the vocabulary of any particular style.

Over the next ten years I continued to evolve my practice. I taught a variety of levels, including young students. This pushed me to distil my ideas to their very

essence so they could be more easily understood and integrated. It was a remarkable laboratory.

I gave teacher conferences on parts of my work, co-authored a three-year college level teachers program and a six-level syllabus for recreational students. Each time I experienced a new context—such as presenting my work, taking on a new age group for a year, or writing a program—it affected the development of my class work. To write the teaching program, my colleague and I worked with a person from the field of education whose specialty was writing college training programs in collaboration with experts from various professions. The process involved analyzing previous studies on the teaching of dance in Quebec and organizing the skills development into a coherent structure based on learning by competencies. To structure the development of learning processes, the writing followed strict hierarchical procedures based on a taxonomy of cognitive learning. This was quite pertinent to my class work. Working with formal taxonomies while writing the teaching program helped me to articulate and loosely classify the various levels of information I was experiencing in class.

Because I started to work conceptually, my approach to teaching evolved as well. I had begun to put in place methods that might seem unusual in the context of the ballet class but that I considered necessary to implement the concepts I was using. My students needed a certain general knowledge base to comprehend the ideas and be able to apply them, first in a particular way, and then in a broad sense. This meant, for example, that we first needed to explore the ideas mentally, visually, and physically with sensations, either on the floor, sitting, or standing. Often it required preparation exercises to build proprioception and conditioning. This needed to be done before appropriating the ideas dynamically or qualitatively and before incorporating them into the ballet structure. Every syllabus outlines build-ups related specifically to the ballet vocabulary, but again, in order to work conceptually,

these needed to be broken down to simpler actions and then reconstructed with the concept in mind.

The tools and teaching methods I was working with seemed as important as the content. At the time I did not understand why but was merely noticing the effects on the students and their development.

The accumulation of these experiences motivated me to continue integrating movement concepts into ballet technique, to develop a common base of expressive dynamic qualities that I believe are important in a dancer's education today for versatile movement capabilities.

I built this work intuitively from an informed, analytical perspective. I was motivated to develop the concepts pedagogically, in answer to diverse backgrounds, levels, and physiques and applied this work to students aged nine to nineteen years old. What I instinctively understood and developed seemed to offer interesting results. Besides my original intention to improve the students' movement comprehension, I also noticed creative and expressive qualities take shape from the process. The next logical stage for me was to enter a process in which I could examine and articulate that which I had developed. This was the motivating factor for undertaking this current research project. By entering the master's program, I gained a wealth of knowledge that informed my practice and research. It allowed me to investigate the conceptual content of my research further and, importantly, the problematic that surrounds common teaching practices in the ballet world.

1.2 Problematic

At the Not Just Anybody conference in 1999, Benjamin Harkavy stated that dance training lags fifty years behind the demands of the great choreographers (Citron, 2000). While choreographic movement has evolved to embrace all forms of dance, the training practices in classical ballet seem not to be meeting the needs of contemporary ballet choreography. Forsythe speaks of the codified classical technique as a language: a “normative methodology ... [I]t changes according to what influences or effects you have experienced” (Forsythe in Tusa, 2003, p.5). He says it is “in my body and I live with it” (ibid). “Both Forsythe himself and his dancers have commented on the difficulties met by traditionally trained ballet dancers when they face the new working process and changed aesthetics” (Salosaari, 2001, p. 16). Even with dancers from the Royal Ballet, Forsythe complained they did not have the “fine tuning” he was used to with his Frankfurt dancers (Nugent in Salosaari, 2001). There is a concern in the ballet community to find ways to address this problem, as shown by a symposium at the 25th Prix de Lausanne, which, had as one of its objectives to discuss how to train dancers to adapt to choreographers and other forms of choreographic expression.

1.2.1 Classical ballet: Divisions between an evolving art form and its training codes

Ballet training has been codified since the establishment of the first ballet school, the Academie Royale de Danse et de Musique de Paris (1661). Four major training methods—Bournonville (Denmark, 1864), the Royal Academy of Dancing (England, 1920), Cecchetti (Italy, 1922), and Vaganova (Russia, 1934)—formed the basis for much of the ballet training worldwide. Adjustments have been made to the

syllabi but in essence, the works of the great masters have remained the same since their methods were established (Koegler, 1977). Even if one does not adhere to any of the four syllabi, the structure of the ballet class remains more or less the same worldwide.

The idea to preserve the work of the great masters by writing it down demonstrates the great respect the masters deserve. A codified system, however, has over time narrowed the direction and focus of training although it does allow a teacher the time to fine tune a movement because the motions are already defined by the names of the steps (Bales, 2006). Codification can be misleading because it promotes the idea that all one needs to teach ballet effectively is to follow the structure and teach the steps properly; the steps become the dance. Over time, the name of the steps, which are actually verbs (actions), lose their meaning by becoming things (Kirstein in Jackson, 2005), for example a *plié*, a *glissade*, or an *assemblé*. The motions become nouns and lose their dynamic qualities (Bales, 2006; Lawson, 1980; Morris, 2003).

In an effort to perfect the steps, technical virtuosity reigns supreme. Expression is not necessarily a priority (Veldhuis in Morris, 2008):

The demand for skills can also persuade dancers that the technical movement is the dance and prevent them from recognizing the differences between the codified and the choreographic movement (Morris, 2003, p.18).

Historically, classroom exercises were linked directly to choreography so that the dancer “embodied the style” and the aesthetic (Morris, 2008, p. 50). During the second half of the twentieth century, however, as the ballet class grew distant from the choreographic evolution, dancers embodied a technique that “is divorced from the art-form” (ibid.). “Locked in ‘fixed’ notions of ideal form without reference to its current cultural context, it runs counter to Diaghilev’s notion of ‘classicism’ as means not end” (Jackson, 2005, p. 29).

Following in Diaghilev's footsteps, Balanchine carried on the tradition of evolution in classical choreography through innovation (Lawson, 1973; Sulcas, 2000), drawing upon a number of influences such as African-American jazz dancing (Banes, 1980). As his career developed, he rejected any emotional expression contributed by the dancers (Lawson, 1973), preferring instead to create a streamlined instrument of extreme physicality. The artistic message came from the choreography, not the dancer. Lawson explains that the dancers were meant to display and "reveal the purely musical context of the composition" (idem, p. 145). Balanchine said he left nothing to the dancers: "I show them every tiny movement and the least mimetic action, and I count their every step" (Balanchine in Lawson, 1973, p. 144). Although abstract, Balanchine's choreography was very classical in its compositional structure (Lawson, 1973), but the movement was neo-classical (Martin, 2000) in its reformulation of the classical lexicon and aesthetic. He took the balance of line and harmony of form from the classical values (Lawson, 1980) and bent them much like a jazz note, using the body structure as the instrument. His movement is most known for its off-balance, distorted look (Carreiro, 1989), dynamism with tremendous speed (Salossari, 2001), and hypermobile bodies in very amplified movement (Nugent, 2007). It is important to note, however, that Balanchine maintained a straight torso even though the angle sometimes changed. The values that Balanchine's aesthetic represents have struck a chord with the ballet world because "[h]is theories ... have now become apparent in every American dancer and ballet using classical technique" (Lawson, 1973, p. 144).

Balanchine's movement style was used for his artistic, choreographic purpose but it has had a worldwide effect on training requirements. In the classroom, long-legged, lean bodies, with hypermobile limbs and high extensions have become the norm. As Glasstone explains however, "the higher one raises one's leg, the harder it is to move

the upper body freely" (Glasstone, 2000, p. 11). In the romantic period, "the upper body had more mobility and eloquence" (Morris, 2008, p. 45), which the dancer used to express the quality of etherealness valued at that time. Over the past century, however, technical skill has become the dominant value, as opposed to personal interpretation (*idem*, 2008). Given the loss of context for artistic qualities and the fact that codification centred on external form instead of interpretation, a focus primarily on the technical development of ballet seems a logical and inevitable evolutionary step. Without an affective or cathartic outlet, extreme virtuosity is one way in which ballet can be relevant as an intra-subjective aesthetic experience, such as described by Fraleigh, (1987). The difficulty occurs when the aesthetic values in movement from one era or style are used to perform an artistic piece from another period because that transposition doesn't make sense. As a solution, Morris (2008) proposes stylistic classes.

Balanchine's technical virtuosity was a means to express his vision. When technique is extracted from its context and used as an end unto itself, however, it "emerges largely as a mechanical exercise, divested of the qualities that set it apart from sports like ice skating and gymnastics" (Morris, 2008, p. 42). Mcfee observes that when a ballet is described as too technical, "it really describes a decline in the technique, such that it becomes a matter of the ability to perform circus tricks" (*idem*, 2008, p. 49). A case in point is the recent phenomenon, seen on YouTube, of a Chinese acrobatic ballet dancer who holds her leg up past her head as she balances on pointe on her partner's head or does a pirouette on pointe while on his shoulder. Glasstone affirms that artistic excellence has little or nothing to do with gymnastic stunts. (Morris, 2008).

From the mechanical/technical period of Balanchine, a new value system and aesthetic has evolved in the information era. Expanding on Balanchine's work, the

next generation of ballet choreographers, such as William Forsythe, continued to play with ballet's characteristics and structure, this time deconstructing them, (Nugent, 2007; Martin, 2000; Sulcas, 2000; Goulthorpe, 1998) to explore their relationships for a "*pensée en constuction*" (Fabrii, 2007).

Forsythe has set a new standard for choreographic movement around the world and influenced a whole generation of dancers and choreographers. His choreography has been termed neo-neo-classical (Siegmond in Martin, 2000) and contemporary (Tusa, 2003). Forsythe states, "I am not interested in knowing whether I'm a 'classical' choreographer: I have an alphabet which I can equally well use to write contemporary stories" (Carreiro, 1989, p. 4). Whereas ballet was once representational, Forsythe's innovation conceives

of everything in the making of a ballet ... this means that everything—whether in another field of geography, or mathematics, or mythology, or in the context of dance's own history—is potentially a creative source for making movement and presenting it on-stage (Sulcas, 1999, p. 29).

Forsythe wished the movement and the choreography to speak for itself. The dancers are but one instrument in his choreographic composition, but they are also their own instruments, with their own voice in a democratic process (Salosaari, 2001). This is a significant break from Balanchine and the traditions of the choreographic process, whereby the material was simply given to the dancers. Forsythe wants his dancers to contribute to the development of the choreographic material, to be able to reflect on what they are saying and how they are saying it. And how they say it requires that they be extremely articulate in their movement.

A brief look at descriptions of Forsythe's movement gives a good indication of what is becoming standard practice in companies today:

Forsythe's dancers do not project their thoughts toward an idea of perfected

form but, instead, envisage the tasks with which they are charged. To achieve these tasks their muscle memories have been turned into databases stocked with investigative knowledge about weight, shape, dynamic, trajectory, and plane, to which they apply appropriate proprioceptive awareness (Nugent, 2007)

“Forsythe appears to have turned ballet inside out, to be shrugging off its exterior forms, while retaining extremely articulate and differentiated detail in the movement” (Sulcas, 1999, p. 43). In his own words Forsythe describes his movement: “I think the biggest difficulty ... is not consciously shaping your body, ... is actually letting your body fold and to develop a more reactive and a many timed body as opposed to a shaped body” (Forsythe in Haffner, 1999, p. 24). “[U]ltimately, it’s a way of developing the physical sense of the relationships between motions” (ibid, p. 16).

Being able to “move well” is essential to meeting a choreographer’s needs, but training institutions are judged on how well their students can perform the codified steps. A dancer’s worth is often determined by their technical virtuosity. Versatility, however, is a must for both small and large companies. In the past, while the mix of disciplines in dance companies was developing, dancers could develop their movement style at the same time as they embodied the choreographer’s experimentation. This is no longer the case. Contemporary choreography has become multi-disciplinary and “borderless” (Forsythe in Sulcas, 1999). Learning both ballet and modern techniques is not enough. Dancers need to be able to adapt to any choreographic situation. Whereas in the time of Cecchetti, dancers were generally prescribed a set of predetermined steps, choreographers now explore movement possibilities in collaboration with the dancers.

To address the need for versatility in the dancer, teachers and directors are looking for “an inclusive system of training that is style-less and which allows dancers to

embrace any style of movement” (Morris, 2003 p. 18). A “neutrality of style” is proposed (Stock in Morris, 2003), but this does not take into account either the biomechanical principles behind stylistic elements (Beaulieu, 2005) or the interpretive understanding that can develop from it. The solution is not to produce a dancer who still thinks of steps and stylistically approaches the work of any choreographer as a blank canvas. That idea objectifies the dancer and carries on a mentality in the classical ballet world that assumes the dancer is simply a marionette (Schulmann, 1997) without a voice; an executant holding a passive role in contributing to a creation (Newell, 2007).” Training dancers to be a blank canvas is problematic because it does not prepare them to respond to choreographers who want them to contribute to the artistic process. It is not the answer to the movement requirements described above by Forsythe, nor does it provide the knowledge base for dancers to recognize and use the different qualities in movement available. The problem is more complex than neutrality and deserves to have all its angles investigated.

Classical ballet is a style of dance in which the particular characteristics have developed and become embedded over centuries. It is not limited to one aesthetic but applies to evolving aesthetics (Lawson, 1980). Developments in the art form can be traced since it’s inception to the present. To use “creative sources for making movement”, skills development in dance now needs to include personal interpretation, improvisation and co-authorship (Salosaari, 2001), and, I would add, qualitative movement comprehension and analysis.

Forsythe created a CD-ROM to help his new company members to learn improvisational basics. Haffner (1999) explains that

it’s not telling you how to invent motion, but deals with the very important point just before the invention of motion. It introduces simple concepts. It’s

about feeling and sensing spaces for the individual dancer, and so it's about inscription, about how to write clearly" (p. 16).

Dancers need to work conceptually in order make choices based on the style and aesthetic with which they are working. To help them do this, we need to provide students with the skills to recognize and evaluate the values and fundamental characteristics in the movements of the choreography (Puttke, 2010) and to respond appropriately, applying the concepts needed to develop the qualitative movement requirements. In doing so, we will be "forwarding an evolving tradition instead of forwarding an existing tradition" (Salosaari in Morris, 2008, p. 49)

How we educate dancers has an impact on their professional and personal skills. In my practice, how I teach is as important as what I teach; the two are inextricably linked. Therefore, forwarding an evolving tradition also means adjusting training approaches.

1.2.2 Problems with training practices in the ballet world

Ballet, like other professions, has its own particular occupational culture that influences the behaviour of those involved (Aalten, 2007). Turner and Wainwright and term ballet dancing more a "calling" than an occupation; that is, "a systematic pattern of discipline and behavior that is designed to produce a distinctive 'personality' or self" (Weber in Turner & Wainwright, 2003, p.272). The ballet world has a behavioural code with rules, usually unwritten, to be obeyed (Aalten, 2007). These behaviours become so ingrained that they affect the dancers' view of the world and how they act (Fortin, 2008). In general, training approaches still follow a nineteenth-century training model, one that is very authoritarian and does not allow for much individual development (Hecht, 2007). The model does not foster

creativity within the student dancers themselves but in fact “inhibits the development of tools of the mind” (Hecht, 2007, p. 14). This approach impedes the ability of dancers to respond to new working methods that require them to participate in the artistic process, sometimes to the point of co-authorship.

The fact that training methods have remained fundamentally unchanged for the past two centuries suggests the complexity of the problem. To get to the root of the problem and update training in the teaching of ballet, it is important to understand the culture that has perpetuated the established systems and their effects. The following is a look at ballet culture and current training practices.

1.2.2.1 Culture, Identity, Embodiment and Habitus

“Professional ballet is not just something you *do*, it is something you *are*, and hence being a dancer is an embodiment of identity” (Turner & Wainwright, 2003, p. 284, emphasis in original). To understand the construction of identity in a social structure, Bourdieu’s perspective on practice and habitus is useful in its application to dance (idem, 2003). Habitus is “an ensemble of attitudes, dispositions, expectations and tastes that individuals share as members of a field ... organized in terms of social positions, practices and institutions” (idem, 2003, p. 273). One feels at home or naturally at ease when habitus is in an environment of which it is the product (idem, 2003; Thomas, 2003). The ballet habitus proceeds through social and cultural contexts that are established in dancers from as young as ten years old. Because of this early start, ballet dancers do not question the dominant discourse, accepting it as a fact of life.

Habitus happens unconsciously and is incorporated through a “bodily sensibility”: acquired habit becomes part of a “bodily memory”. In turn, this memory sense

informs our habits and thus the cycle of constructing our identity continues (Thomas, 2003, p. 118). Dancers spend an enormous amount of time engaged in dance and their sense of self becomes deeply invested in the performing body (Fortin, Long & Lord, 2002). Over time, during the years of daily classes, we take in information from the training environment. It becomes deeply imprinted onto our muscle memory and forms an accepted part of ourselves, "shaping our perceptions of the world" (Johnson in Fortin, 2009, p. 49). How the information is transmitted and received in class is also imprinted and therefore affects how we construct our sense of self and develop our dancing. All of this remains part of our muscular and psychological subconscious memory. This process is extremely important in dance because we present, move, and express ourselves from the perspective of our ballet culture. I recently heard the artistic director of a contemporary ballet company say that a particular graduate student from one of the top Canadian ballet schools could not be taken on even as an apprentice because, despite having a "beautiful body", she had that "ballet thing"; the director knew that the graduate's manner of being and mentality would not fit with the company's work habits and aesthetic.

As we have seen, choreographers today are creating a new work environment that requires new attitudes and dispositions. We have also seen how a culture shapes who we are, how we are, and how we dance. How, then, can we change training practices to positively affect the habitus?

Bourdieu explains that the way people treat their bodies "reveals the deepest dispositions of the habitus" (Turner & Wainwright, 2003, p. 274). In ballet, dancers treat the body as something to be used: a tool. Ideally, dancing should "require concentration of the whole person as a *minded body*, not a mind in command of something separable, called *body*" (Fraleigh, 1987, p. 9, emphasis in original). However, most dancers believe that the essential self is separate from the dancing

body (Leach and Stevens in Fortin, 2002). This allows dancers to develop what Aalten (2007) refers to as the “absent body”. The concept of the absent body is described as a “temporary disappearance of the body from awareness” (idem, 2007, p. 109). To create the “ideal professional” from the perspective of the culture, she says, dancers knowingly silence their own material bodies. Turner and Wainwright describe classical ballet as a technology of the self, requiring self-denial through which the “truth of one’s body can be apprehended” (Turner and Wainwright, 2003, p. 272). Creating a disconnected, silent body through denial leads to the objectification of ballet dancers and has a profound influence on their lives. A useful tool given over to the hands of another can be an abused tool; within the ballet habitus, unhealthy practices can become accepted norms.

1.2.2.2 Object and subject

In *The Phenomenology of Perception*, Merleau-Ponty argues against the classical theory that separates mind and body, positing the body as a whole, constructed through its experiences. There is nevertheless an essential dichotomy between the body as an object that is perceived by others (including self) and a subject that experiences its environment. “I thus both *am* body and *have* body,” says Shusterman (2008, p. 3). Using the “lived-body theory”, which she bases on existential phenomenology, Fraleigh clarifies the role of dualism in dance:

I live my body as a body-of-motion, just as I also live my self in motion. Body, movement, self, and agency (implicating human will and freedom) are ultimately not separable entities, which is not to say that lived dualisms (or dialectics) may not appear in consciousness within certain contexts. Thus we might recognize phenomenal (lived) dualisms without accepting metaphysical dualism. (1987, p. 13)

The objectification of the body as purely an instrument causes it to become fixed, with defined borders, and separates it from “embodied consciousness” (M.-Ponty,

1962; Shusterman, 2008). The dancer's capacity to relate to the world from an interior state is thus suppressed. Dancers may be conscious of their proprioceptive sense as a means to refine the efficiency of their instruments yet not be aware of the inner sensations of self. If dancers "fix" the body in place with tension or dance without internal awareness and sensation, they cannot access efficient biomechanical or neuro-muscular patterning. (Todd, 1937; Dowd, 1995). This in turn creates more tension, forming a vicious cycle of limited access to sensation. Linking the body and mind with internal awareness and sensation are key elements to expression (Dixon, 2005; Puttke, 2010). If a dancer cannot access inner sensation, the generative means for physical, mental, and emotional interpretation and creativity must be extremely limited and superficial.

In ballet class, a balance needs to be found to the subject-object dichotomy so that the dancers are involved as subject, allowing for their own expression. To do this, one needs to have a self-subject supported by a self-object. Fraleigh explains this relationship:

In dance, a tension between the personal and the universal arises. The first concentrates on the subjective or expressive-emotional content in art, and the latter concentrates on its objective-formative character. Neither one alone accounts for the subjective-objective relational factors in art – and thereby misses the whole. Indeed it seems to me that dance has as much to do with objective mastery of movement as it has to do with self-expression" (Fraleigh, 1987, p. 23).

Without conscious reflection to recognize the potential effects of objectification, teachers may perpetuate negative values that may be a part of our habitus. To develop a balanced perspective of the object-subject in professional ballet training, it is helpful to understand how certain training methods create a fixed object-instrument from the body.

1.2.2.3 Training procedures

In the ballet world, the dancer is seen as a product of an institution or teacher, and dancers also see themselves as a product of their training. To examine the phenomenon of “production” in physical training and its influence on a dancer’s identity, I refer to Foucault’s theories of technologies of domination, described in *Discipline and Punish*. I spend some time outlining the procedures of discipline as detailed by Foucault because of their relevance to the problems of educating an artist. I am particularly interested in Foucault’s notion of the docile body, and specifically disempowerment through refined, meticulous training.

To advance the understanding of physical cultures, Foucault examines the connections between bodies and power. In exploring technologies of domination, Foucault focuses on the disciplining and regulating of bodies in order to systematize and control the conduct of individuals and maximize their productivity (Fortin, 2008; Maguire, 2002; Rail & Harvey, 1995). In great detail, Foucault analyzes procedures of discipline that contribute to a “docile body”, which is “manipulated, shaped, trained, which obeys, responds, becomes skillful and increases its forces” (Foucault, 1977, p. 136). He explains that the classical age of the late eighteenth century discovered the body as an object, making it a target of power. That power is accomplished on two fronts: the anatomico-metaphysical, which breaks the body into analyzable parts, and the technico-political, which permits manipulation by controlling or correcting operations of the body. “Dressage”, training by drilling, “joins the analyzable body to the manipulable body” and produces the docile, or silent, body. Power over the body is achieved by maintaining it as a mechanism that is individually coerced, and by exacting an economy and efficiency of movements

whereby the exercise has the ultimate importance. Control is assured through supervision of the process using a codified system:

The historical moment of the disciplines was the moment when an art of the human body was born, which was directed not only at the growth of its skills, nor at the intensification of its subjection, but at the formation of a relation that in the mechanism itself makes it more obedient as it becomes more useful. Discipline ... dissociates power from the body; on the one hand, it turns it into an "aptitude", a "capacity", which it seeks to increase; on the other hand, it reverses the course of the energy, the power that might result from it, and turns it into a relation of strict subjection. (idem, 1977, p. 138)

Foucault (1977, p. 139) states that "discipline is a political anatomy of detail". He refers to a manual for training soldiers in which the physical qualities of suitable candidates are elaborated. The soldier is described as something that can be made, constructed through habit and detailed instruction. Recruits are taught correct posture through positioning each part of the body, right down to the direction of the eye line. The instructions that specify how to accomplish each move, called an "instrumental coding of the body," produce meticulous control over every operation of the body, and examinations are held to ensure adherence to the code. This practice has also been called "schooling the body: a regime designed in such a way that they [individual soldiers] accept and reproduce the divisions, identity and experiences of class." (Hargreaves in Rail & Harvey, 1995, p. 28). Therefore, "power is not the result of the imposition of external constraints on the person but is rather an internalization of norms and productive goals by the person" (Fortin, Vieira, & Tremblay, 2009, p. 61). The soldier's body, or in our case the dancer's body, is micro-managed to the point at which personal judgment cannot develop and the individual relies on others for direction and approval.

Ballet pedagogy, much like the military model, is based on a discipline-power relation in which the obedience of the student is valued over communication (Hecht, 2007). Termed the master-apprenticeship relationship (idem), this pedagogical

approach is based on an authoritarian relationship in which the student abdicates personal agency (Fortin, 2008, Jackson, 2005; Turner and Wainwright, 2003; Fraleigh, 1987). Like soldiers, dancers are told what to do, how to do it, and when to do it. Learning by doing and repetition have formed the method for teaching ballet for centuries (Puttke, 2010; Salossari, 2001). Over time, over familiarization means that tasks can be performed with very little attention or reflection (Jackson, 2005). The dancer goes on automatic pilot, becoming the “absent dancer” described by Aalten (2007). A lack of awareness and conscious attention preclude any intentionality and therefore interpretation (Puttke, 2010).

When dancers are instructed minutely and precisely how to perform each detail, there is no room for personal input and they become totally reliant on someone else’s ideal. That ideal is external, which means there is a right and a wrong. If in training dancers want to do things “correctly” according to the ideal, then they are forced to look outside of themselves instead of having internal references.

1.2.2.4 Extrinsic learning

In general, ballet teaching still follows a model of demonstration-reproduction. (Harbonnier-Topin in Fortin, 2008, Hecht, 2007). Imitation is a natural process in learning but when it is the primary method of teaching, the sole reference for the student is again exterior (ibid.). In addition, if the person demonstrating the element to be learned has a body different from the student’s (in age, ability, shape, etc.), the student has no connection to his or her own reality (Puttke, 2010). Learning models based on the body of another and imitation lock students into someone else’s vision (Jackson, 2005) so that the potential to evolve personally is subjugated. Mirrors reinforce this effect and the learning is focused on a 2D “look” (Salossari, 2001). The use of mirrors has been shown to affect the skill acquisition of dance students

negatively (Raddell, Adame, & Cole, 2003). It takes us away from consciously recognizing and using internal knowledge and sensations (Jackson, 2005) and emphasizes the structure of the body or the form (a snapshot), rather than how we generate movement qualities.

Relying solely on external references doesn't let dancers develop trust in themselves or to a certain extent in their movement (Jackson, 2005). If we link this to the idea of habitus, then the dancer can embody and present the idea of self-doubt.

1.2.2.5 Personal Agency

Fraleigh (1987) briefly defines agency as implicating human will and freedom. Bordieu's theory of social structures "recognized the determining role of institutions and resources ... in shaping, constraining and producing human agency" (Turner and Wainwright, 2003, p. 273). As institutions, dance schools play a part in helping dancers to define themselves throughout the learning process and in relation to their artform. In an article on how to develop personal agency in adolescents, agency is defined as

one's capability to originate and direct actions for given purposes. It is influenced by the belief in one's effectiveness in performing specific tasks, which is termed self-efficacy, as well as by one's actual skill." (Zimmerman and Cleary, 2006, p. 45)

People with a high level of personal agency "think about their acts in encompassing terms that incorporate the motives and larger meanings of the action, whereas low-level agents think about their acts in terms of the details or means of action" (Vallacher and Wegner, 1989, p. 660).

We can thus see that belief in one's capabilities is linked to belief in oneself; the

higher the belief, the higher the capability. A low level of agency deals with the means to get something done and by definition is therefore simply technical. An example of low-level agency can be found in the military structure of training as outlined by Foucault. A high level of agency requires a greater level of cognitive thinking. In a cognitive taxonomy, one must be able to function at the highest levels of intellectual behaviour in order to “incorporate motives” and “larger meanings of the action” (Legendre, 2005).

If dancers today are required to have different work habits, they will also most likely require different abilities to act. To help us understand what those are, we can turn to Nugent’s outline of Forsythe’s creative process with his dancers for his ballet *Self Meant to Govern*. At the beginning of the process, the company’s dramaturge gathered texts and drawings from Deleuze, Guattari, Foucault, Merleau-Ponty, and Sontag, along with scientific diagrams, and assembled them into a book that she distributed to each dancer. This material was used in the studio as inspiration for intellectual and physical questioning. This “was a step forward in the dancer’s understanding of generative systems, built from inculcated knowledge” from which the dancers executed “elaborate improvisational tasks” (Nugent, 2007, p.26.). They developed a methodology known as “the alphabet ... thinking about movement in a continually creative way” (ibid). Nugent refers to this as the dancers’ being “architects of their own bodies” (ibid).

To function as an informed artist, able to participate in an artistic process such as described by Nugent, requires a high level of intellectual behaviour and therefore, a high level of personal agency (Jackson, 2005). Understanding what contributes to the development of personal agency in the teaching of ballet is essential because it will allow dancers to respond to the demands of the profession, becoming more complete artists.

Some difficulties stemming from approaches to training have been discussed above. Important indicators for upgrading pedagogical practices in the ballet class arise from this discussion.

In my practice as a ballet teacher I am interested in renewing pedagogical practices in the teaching of ballet. As I evolved my practice, I shared these ideas and practices with colleagues while guest teaching or giving conferences. The feedback was very positive. Many shared the same concerns and were interested in the direction I was taking. Their responsiveness prompted me to undertake this research in order to validate the ideas and methods I had developed.

1.3 Research goal and objectives

In my teaching, I have been integrating movement concepts into the classical ballet technique class to develop dynamic qualities and expression. The conceptualization of the movement concepts I have chosen has provided me with a framework within which to develop pedagogical tools and teaching strategies. The sum is an operationalization of ideas and intuitions developed through experiences and practice.

My practice was developed within the context of a comprehensive training program, meaning a program:

- Which is in a school that follows a curriculum;
- In which the students follow a systematic progression of teachings designed to develop their abilities over a number of years;
- In which a variety of styles of dance are learned.

This research is an examination of my teaching practice. Its goal is to bring to light the components of my teaching with respect to the development of expressive qualities in the students. The objectives are

- to identify, describe and analyse what I developed intuitively
- to understand the interaction between the participants and the movement concepts
- to validate the efficiency of the concepts from my observations and understanding of how students respond to, understand, and integrate the work.

1.4 Research question and sub-questions

In the context of the ballet technique class, as part of a comprehensive training program, what movement concepts do I use to integrate movement quality into ballet technique, and how do these concepts engage the dancer in movement and the development of interpretive forces?

The movement concepts have compositional elements, and therefore I have elaborated the following sub-questions to gain a deeper comprehension of my system:

1. a) What characterizes efficiency of biomechanical function in ballet to facilitate the flow of energy and movement?
b) What are the connections between efficiency of body work and dynamic concepts?
2. a) What characterizes engaging the dancer in movement?
b) What are concrete manifestations of engaging the dancer in movement through dynamic concepts?
3. What supportive elements assist in the development of movement quality?
4. a) What qualities are made manifest through the dynamic concepts?
b) What is the effect of these movement qualities?
c) What movement concepts appear?

1.5 Methodology

Education and art are both at the heart of my research questions, as is a process of constant evolution. It was important that I support my research with a methodology that takes these multiple factors into consideration.

My research is an examination of my teaching practice, which aims to develop concrete means to attain qualitative objectives in dance, developed through observation, reflection, and evaluation of dynamic movement concepts I use in the ballet technique class. Falling within the post-positivist paradigm, this research project was effected through action in the field during sustained contact with students in multiple learning situations. It attempts to interpret and understand qualitative findings, not to quantify them (Savoie-Zajc, 2004). A constructivist approach was appropriate for this research, in which knowledge is built from the interaction between the participants, their experiences, and ideas (Fortin, 2005; Dolbec and Clément, 2004). A pragmatic, qualitative research seeking to solve problems in real situations, it is designed to respond to emerging information and situations (Savoie-Zajc, 2004). It also takes the perspective of systemics, attempting “to understand a dynamic system” (Fortin, 2005; Savoie-Zajc, 2004). As a qualitative research, it takes into account that as the researcher, I am central to the action and interpretations (Fortin, 2004; Denscombe, 2003). Practitioner research in both education and the arts is based on the premise that the practitioner has a valid role through research-in-action (Zavoie Zajc, 2004; Green and Stinson, 1999).

Strategies for practitioner research require a reflexive analysis that employs a cyclical process of data collection and analysis. (Dolbec & Clement, 2004). My specific strategy is inspired by innovative research, which is situated within the domain of education research as described by Jean-Marie Van der Maren (1995). It

takes into account the educational, creative, analytical, and developmental aspects of this research.

The research took place in four different contexts, in three different Canadian cities over three years. Three of these contexts were summer schools at which I guest taught for a period of three weeks each, and the fourth transpired over one year. Some 125 students participated in the process, ranging from twelve to twenty years old, and two teachers. The data include forty-two questionnaires, two individual interviews, two group interviews, filming of all the classes, observation charts with practice notes, a field journal, and a research journal.

I have used a variety of qualitative methods for data collection, to take into consideration both my reflexive process and my students' experience. Data collected from my observations and notes and data gathered from the students and teacher participants were coded, reflexively analyzed, and compared for emerging themes, patterns, and interactions.

1.6 Limits of the study

The reflexivity of the researcher is at the heart of this type of research and is also its main limitation. Gathering and triangulating data produced from a number of methods will, however, help to reduce possible bias. The model requires that the research result from a specific describable problem and a series of believable events. My research adheres to these parameters and therefore mitigates the limits of memory. Based on development for personal use, innovative research cannot presume transferability, a criteria for validity (Savoie-Zajc, 2004). As this research is partially based on prior practice, however, the effects of its initial development and diffusion are starting to spread out to an array of contexts.

In the past decade a growing though still small number of inquiries into new ways of teaching ballet have come to a consensus that we need to update how and what we teach. Each author has a different approach to the solution. In the next chapter, I outline current literature that is close to my subject: teaching quality of movement through concepts in the ballet technique class.

CHAPTER II

LITERATURE REVIEW

2.1 Introduction

In the previous chapter, problems surrounding current training practices in ballet were discussed. Although training has become more athletic and informed by dance science (Jackson, 2005; Morris, 2005, Krasnow & Chatfield, 1996), choreographers have commented on the difficulties classically trained ballet dancers have adjusting to movement based on a contemporary aesthetic (Solassari, 2001).

The focus of this research was to examine the movement concepts I use in the ballet technique class, as part of a comprehensive training program, to integrate movement quality into ballet technique. My university studies and this research have led me to elaborate a system around these concepts.

In this chapter, I will review existing literature related to the subjects which are the focus of this study, in order to situate my practice. Singularly, each of the subjects in this study has a vast amount of associated literature. In the case of this study, it is the combination of the subjects which is significant to review. The primary focus will therefore be on the ballet technique class and the technical integration of movement quality, specifically through the teaching of movement concepts, in the context of pre-professional ballet training. In the case of insufficient literature, outside sources close to the subjects have been reviewed.

2.2 Ballet technique and the ballet technique class

The intrinsic values in any style of movement are expressed through principles which shape its aesthetic, style and technique (Lawson, 1980). In ballet, the values include verticality associated with high morality, elegance, grace, liberty, and outwardness. (Thomas, 2003; Kirstein in Brandt, 1987). The outwardness or display of oneself dates back to the time of the court of Catherine de Medicis and the Balet comique de la Royne (1581), at the height of the Renaissance (Lawson, 1973). The aesthetic of the classical ballet is based on the values associated with the Renaissance period such as harmony of line, balance and form. (Lawson, 1980). Thomas (2003) explains that this has defined the geometry of classical ballet. This aesthetic is expressed through lightness, effortless ease, and control with a state of balance and structural clarity (Brandt, 1987). The principles of ballet taught in the technique class which support the classical aesthetic include: stance, turn-out, placing, the laws of balance, coordination, transfer of weight and the basic rules of classical technique including the rules of the head, and the positions of the feet, arms and legs (Lille, 2010; Lawson, 1980). At the turn of the twentieth century, the ballet vocabulary was codified. Depending on the origin of its culture, each of the codes (Bournonville, Cecchetti, Royal Academy, and Vaganova) emphasizes different principles which gives the syllabus its own style (Morris, 2003; Lawson, 1980).

Despite the change in society's values, the fundamental characteristics underpinning the technical codes in classical ballet training have remained unchanged but the physicality and technical elements have evolved to become more virtuosic and athletic (Veldhuis in Morris, 2008). For example, there is proof that the sense of 'line' in ballet, fundamental to the value of harmony and balance, has altered over the last forty years. The Royal Opera House archives hold visual recordings of the Rose Adagio from 1962-2003 which show the height of the leg has evolved from 47 degrees to 180 degrees (Haggard, 2006). Higher extensions of the legs have become

a norm, although the higher leg restricts the movement of the torso limiting its expressiveness (Glasstone in Hecht, 2007). The ballet body and technique not only is less mobile in the upper body, but also lacks subtlety (Morris, 2008). Technically, ballet has become “harder, faster, longer, higher” (Foster in Jackson, 2005).

As ballet training has become more virtuosic in nature, a gap has opened between the technical skills and artistic learning (Solassari in Morris, 2008). A mechanistic model has established itself in classical dance which undermines the possibility for interpretation (Puttke, 2010). A culture exists which is dominating training, persuading dancers that the mechanical aspects of movement are more important than the choreographic dances (Morris, 2003). Unfortunately the syllabi are not studied for their inner content but learned instead as an aesthetic and technical norm (Puttke, 2010). Along with the standardisation, the vision and understanding behind the codes has become lost (Beaulieu, 2005). The vision instead became associated with an external, static, positional experience of the body design instead of a dynamic affinity between the shape and the content (Brandt, 1987). Despite the fact that ballet emphasizes line, placement and visual design (Thomas, 2003), the codes themselves were created by masters who in fact were very conscious of the inherent qualities within the vocabulary which were choreographically arranged to express meaning (Beaulieu, 2005; Bales, 2006; Lawson, 1980). The technical elements comprised in the codes reflect the values and resulting characteristics (Puttke, 2010) but the nomenclature is a code for movement ideas or concepts (Jackson, 2005).

In her text on the principles of ballet pedagogy, Lawson (1980), defines and presents images of the ballet exercises and movements according to their physical qualities such as darting, sliding, stretching, spreading. Lawson (1980) also describes the choreographic use of the vocabulary explaining that Petipa analysed the classical vocabulary assessing each step for its particular quality of movement. From his

assessment, he distinguished seven categories of steps. Each category had a purpose, giving meaning to the quality. Petipa used the categories to design his movement phrases according to the character or intent he wished to portray. For example, the purpose of *grande and petit batterie* was “to add brilliance and sparkle, even wit and complete the pattern of the steps” (Lawson, 1980, p. 70). The poses such as *arabesque* and *attitude* were to “become the highlight or finishing point of an enchainment or dance” (idem, p.87). The technique used to execute the vocabulary used by Petipa adheres to a classical aesthetic but that aesthetic is certainly not static. The qualitative characteristics inherent in the vocabulary are adjusted according to the choreographic movement and artistic intention of a particular aesthetic.

Challis (in Hecht, 2007) presents a description of technique that corresponds with the writings of Lawson:

...technique is not a system of training, but a system of education through which a dancer acquires not only bodily shape and facility but also learns traditions, conventions and values which underpin the concept of dance being taught: the artistic body is thus skillful, intelligent and expressive of that.
(idem, p. 23).

This definition indicates that the skillful and expressive body is a result of that which is learned from the whole experience and culture associated with learning technique in the classroom. The current literature on ballet technique therefore indicates what is valued in the education of the dancer and what this implies for the development of their ‘artistic body’.

Much has been written concerning the technical elements of ballet (Morris, 2003). That which is written by ballet pedagogues has always focused on two areas: ballet

vocabulary and training concerned with the technical elements; its steps and positions (Morris, 2008). The writers in the pedagogic textbooks, introduce the vocabulary in great detail, outline the technical exercises and steps, then give prescriptive instructions for performing them, assuming there is only one 'correct way' (Solassari, 2001; Morris, 2003). This has "encouraged teaching of the mechanical aspects at the expense of the qualitative" (Morris, 2003, p. 26). Morris explains that the problem for the profession is that "little has been written by pedagogues, professional dancers or choreographers on the artistic features of dance, although there is some academic writing on the subject" (idem, 2008, p. 45). For teachers, this restricts the knowledge to articulate what one means by artistic expression and as a result, there are no models for interpreting choreographed movement (idem, 2008.). In music, the technical proficiency is assumed and contestants are judged on their interpretation and musical knowledge (idem, 2008). There needs to be a certain amount of technical expertise because "(t)he expressive interpretation relies on the musicians ability to manipulate aspects such as pitch, timbre and rhythm" (Walker, Nordin-Bates & Redding, 2010, p. 172). This implies that the learning and developing of technical abilities includes the manipulation of dynamic elements to produce qualitative expression. In this way, understanding of the use of artistic elements is not something that is added afterwards.

In a recent book on technique in ballet, Dean Speers (2010) asks a variety of well known ballet teachers to define technique and its link to interpretation. One teacher suggested that technique was "positions, trying to do the codified syllabus of ballet as close to perfection as possible" (ibid, p. 59). The teacher felt that artistry was something that could not be taught and was linked to one's personality. Another teacher expressed that technique calls on the dancer to master a blend of the physical, artistic and expressive components of the art. When naming what this entails, the list gave discipline, the ability to take corrections, repetition, and being

observant and humble. Another teacher suggests obedience as a helpful quality. On the other end of the spectrum, a teacher described a skilled dancer as someone who is expert at movement. "Having a performance outlook goes hand-in-hand with acquiring a solid technique" (ibid, p.84). Although some writers even define ballet technique as either good ballet or bad ballet (Paskevskaya, 2005), generally there is a consensus amongst ballet teachers cited in books on technique, that ballet technique should be a means to serve an artistic goal. Beyond stating this fact, the writings generally do not make a link between technique and artistry or how one informs the other.

Richard Glasstone, (1994-2000), a well known British ballet teacher, examiner, writer and head of the Cecchetti society, has written a series of articles on the teaching of ballet which some authors have criticized for being too prescriptive. His article on the teaching of ballet technique (Glasstone, 1999) is one that I found to be the closest to connecting technique and quality of movement elements. In his article, he refers to some misconceptions of the term technique such as equating it with strength, placement, or virtuosity. He feels that technique in any respect is "to be in control of whatever it is one is doing. (Glasstone, 1999, p.3) For Glasstone, this includes how much you use of what and when and how-to control the procedures and the way one puts them together or controls the elements. In order not to confuse style and technique, he speaks about the difference between the choreographic content and the pedagogical value of an exercise. He also speaks about musicality, ease of movement, and linking one movement to another.

Being musically aware is inextricably linked with the ability to have one's weight in the right place. That in turn, makes it possible for the dancer to move with ease. Ease of movement is essential for correct coordination and the latter leads naturally to the harmony and clarity of line which will enable the audience to 'read' the shapes...and not only the shapes of specific poses..., but also the shapes linking one movement to another. Learning to control all the above elements is what I understand by the acquisition of a good technique. (ibid, p. 3).

As noted by researchers such as Morris (2003) and Salosaari (2001), I have found that little exists in the literature on the teaching of ballet technique about qualitative movement. There is a consensus among ballet pedagogues that a dancer should have artistic qualities but that these are developed separately to the technique class and only after the technique is obtained.

2.3 Quality of movement

“There is ... a general agreement among philosophers that expression is to do with the properties of the dance and not with the dancer’s own feelings” (Morris, 2008, p. 43). Situating expression in the properties and movements (idem, 2008) means the quality with which one learns and develops movement conditions their expressive abilities.

Developing these movement skills separately from technique conditions the technique to be purely mechanical and objectifies the dancer. I believe the development of a fundamental skill set that is designed to achieve the qualitative aspects of movement alongside the technical skills, would generate a sensibility inherent in the technique as a primary part of our actions, and not an afterthought.

In this way the movement evolves innately from an inner perspective. If “the surface does not cohere with the inside, then we witness a lie” (Brandt, 1987, p. 22).

Authors and researchers who practice and write about alternate methods in the technique class tend to come from modern or contemporary dance backgrounds combined with somatic knowledge such as: Batson, (2010); Green and Sullivan, (2009); Main, (2009); and Fortin, Long and Lord, (2002). Authors who come from a ballet background, and who practice and write about alternate methods in the technique class also have supplementary experience in somatic practices such as the

Feldenkrais method and Alexander technique or in Laban movement analysis. Often these authors are practicing within university settings.

In his thesis on emotionally intelligent ballet training, Thom Hecht (2007) explains the differences between university and vocational training: "the professional conservatories aim is to prepare students for a performance career on stage, whereas university dance programs are offering a broader type of training." (Hecht, 2007, p. 18). He explains that the main focus at professional conservatories such as the Royal Ballet School, the English National Ballet School, and the London Contemporary Dance School is on technical training. The university setting on the other hand does produce dancers for modern companies but has the primary aim to produce academically thinking dancers beyond the performance aspect of dance with an educational approach that allows for possibilities within the academic field of performing arts. (Hecht, 2007). This is significant because a teacher/author writing from the perspective of the university setting can offer insight into alternatives for ballet training but is not dealing with the complications which arise from the limitations of the ballet culture in pre-professional training institutions as discussed in the problematic in chapter one.

In a research article about dance science, somatics and the technique class Batson (2010), describes technique as not being limited to a particular style but a means of enhancing skills so that the optimal execution of any style is achieved (Fortin, 2002). According to this definition, if technique is a means of enhancing skills, one needs to first define which aspects need developing in the technique class. These could include skills for quality as much as steps.

Krasnow and Chatfield (2009) conducted a study which outlines the qualitative aspects of dance performance and develop a measurement tool for them. Their

literature review revealed that there were only three published studies which outline methods for evaluating performance competencies. The first study mentioned by Chatfield and Byrnes (in Krasnow and Chatfield, 2009), developed the “Aesthetic Competence Evaluation” (ACE), which describes the following qualitative aspects of dance: ...

- range of vocabulary and skills;
- use of space, time, and energy;
- phrasing, including unity, variety, and transition;
- presence, concentration, and performance sense (ibid.).

The second study by Chmelar and Fitt (idem, 2009), defined the qualitative elements as:

...movement flow, kinesthetic communication (the ability to express a range of nonverbal feelings and ideas through timing, effort, and focus), rhythmic precision, spatial integrity, range of expression, and individuality. (ibid).

Parrot’s (idem, 2009), evaluation in the third study, had five categories for dance technique and performance:

- 1) alignment (i.e., sense of center, carriage of the body, and maintenance of correct position in motion),
- 2) clarity of movement intention (i.e., involvement of the entire body in movement and amplitude or range of motion),
- 3) precision of movement (i.e., balance and control, articulation of the feet, articulation of the spine, and coordination and transitions of movement),
- 4) expressivity of the body (i.e., use of weight, appropriate use of energy, and facial expression), and
- 5) musicality (i.e., articulation of rhythm and interpretation of the accompaniment).

Krasnow and Chatfield (2009) outlined four categories, each including three main ideas. The four main categories she uses are: Full Body Alignment, Body

Integration and Connectedness, Articulation of Body Segments, and Movement Skills.

As measurement tools, these studies outline essential qualitative aspects for dance performance. The skills listed in the studies need to be taught in the technique classroom and not wait until after learning technique or until learning a role. I refer again to Morris' (2008) contention that the lack of information written by ballet pedagogues about the artistic features or choreographic movement in dance is problematic. Without the tools to define these features for ballet, the scope of the content taught in the ballet class maintains focus on the 'look' of ballet and the athletic prowess of the steps. The limited focus of literature understandably contributes to a limited vision of learning ballet technique .

Authors such as Puttke (2010), Johnson (2009), Bales (2006), Jackson (2005), Paskevaska (2005) Salosaari (2001), and Brandt (1987), are ballet teachers who are looking at ways to actualize the teaching of ballet. Bales (2006) and Brandt (1987) are two author/practitioners who have taken their experience with Laban movement analysis and applied it to the teaching of ballet. Bales (2006) is a dance teacher working in the university setting in the United States. In an article on Body, Effort and Space (Bales, 2006), she argues for the use of Laban's concepts as a structure for the contemporary technique class and also as a means to explore the qualities inherent in the classical ballet vocabulary. She suggests for example that the spatial intention of a movement can determine and define body use and dynamic qualities. Sometimes, as Bales (2006) states, emphasizing the achievement of various qualities helps "bring the formal component along for the ride" (2006, p. 75). I agree but nevertheless, it remains as an 'appliqué' from the outside. She also encourages teachers to use the basic elements of Laban to nourish their planning and perspective on what they are seeing, directing and correcting of the students.

Similarly, Brandt (1987) takes Laban's work and relates it to the principles of ballet and motion to "re-illuminate the naturally expressive structures of movement inhering in the classical ballet vocabulary" (Brandt, 1987, p. 16). Using the example of adage, she describes how the process of shaping instead of shaped form with Laban's concepts of scattering and gathering, shape adage movements into a logical flow. She explains a principle such as coordination "is experienced not as the working together of isolated and named body parts but as a way of moving" (ibid, p. 51). She has found that ballet students learn to place themselves in each pose but do not draw a line from one position to the next: "In other words they do not dance" (ibid, p.46). The general premise of her work is that teachers must teach how to use the vocabulary to produce perceptual effects.

Myriam Tremblay (2007), a contemporary dance artist who studied Laban at the Université du Québec à Montréal wrote her masters thesis on Laban's movement concepts from the perspective of an 'interprète' and not as a movement analyst. The description of her experiences demonstrates the physical integration of the movement concepts she developed through her experimentations with choreography, using the concepts as tools for interpretation. The resulting clarity, power and consistency of her movement expression is a tribute to the internal sensory training she personally developed.

Tremblay (2007) experimented and developed her physical responsiveness to produce specified qualitative effects of kinesphere and dynamosphere in choreography. She did this as a mature dancer for her personal development.

In my research, the broad base understanding and implementation of the physicality and techniques required to perform the movement concepts were done in the ballet technique class to a variety of ages.

The research aim of Salosaari (2001) was to bridge the gap between technical virtuosity and artistic intentionality through developing new teaching methods for the ballet class. Her intention is to develop skills for interpretation, improvisation and co-authorship. She explains that she uses 'multiple embodiment' which treats the classical vocabulary as a open qualitative form to explore while performing and creating in class. To aid in the implementation of these methods, she also uses Laban movement concepts. Salosaari conducted her research through five 45 minute guest researcher-teacher workshops at the Finnish National Opera Ballet School, given to first and second year students, aged eleven to fourteen years. She describes how adult participants were open to the process but that she encountered some resistance with the younger students at the ballet institution.

In an article entitled *Learning to dance means learning to think*, Puttke (2010) decries the traditional methods of teaching ballet through imitation and 'learning by doing' which he feels has "brought classical dance into disrepute as an inartistic, exclusively technically oriented school of movement" (ibid. p. 106). He agrees with the other authors searching to actualize ballet, that the teaching in ballet is too focused on the mechanical learning of the external form of the step. He believes that we need to give students "methods to recognize the movement, to implement it correctly by awareness of its inner context and structure" (ibid. p. 110). With the help of ideokinetic working methods, he explains that the dancer learns to regulate their movement by conscious thought process.

Puttke (2010) states that through movement analysis, he has developed a new ballet methodology based on neurocognitive and biomechanical parameters. From the

classical steps, he filtered out the principles of movement that form the basis of single steps or sequences of movement and reduced that to seven elements. He states that by working outside of the classical cannon, he does not focus on the external form of the steps, but “the cognitive and physical acquisition of the context of all movements.” (ibid. p. 113). He states that the principles are elementary in nature and are of essential significance to all styles of dance. In the article Puttke (2010) stops short of stating what are the seven elements.

2.4 Teaching through concepts

Daniels (2009) and Beaulieu (2005) suggest we need to understand the classical syllabi conceptually, scientifically and stylistically in order to respond to choreographic creation.

Johnson (2009), Bales (2006), Jackson (2005), Paskevskaja (2005) and Brandt (1987), all incorporate the work of concepts in their practice of teaching ballet. In general, they found that educating dancers by concepts and universal principles allows the dancers to explore their own potential and develop internal awareness. Jackson (2005), who teaches choreography at a vocational school and lectures at a university, explains how “engaging the first person experience and perspective on the body allows the individual dancer to develop as both artist and technician” (Jackson, 2005, p. 25). She supports the teaching of ballet as a somatic practice.

Johnson (2009) and Corvino (Lille, 2010) are two teachers whose work I have found to be the closest to mine. Both teachers have developed an approach to the teaching of ballet which incorporates concepts not from their suggestion of qualities but from how they develop movement. Johnson (2009) is a former professional ballet dancer

now teaching ballet in the university setting to students looking to pursue a career with modern or contemporary dance companies. His work examines how ballet is taught in university dance programs and focuses on how ballet can emphasize movement ideas beneficial to the study of other contemporary styles. Similar to me, he has not found it difficult to offer the structure and vocabulary of a traditional ballet class, but rather “the assumptions and ideas behind how these are presented needs reconsideration” (Johnson, 2009, p. 55). The difference of contexts in our cases has a large impact on the teaching, focus and reception of the ideas presented. The context for his use of concepts is also backwards to mine because he is helping students who are more familiar with modern technique to understand the value of the qualities in ballet and the possibilities for the exploration of movement this style of dance has the potential to present.

Lille (2010) presents Corvino’s teaching in a book about the man and his work . She describes him as a man who was interested modern dance and jazz and recognized that “there are many different ways of moving in America, all of equal value” (Lille, 2010, p. 172). One student said that Corvino felt there were two ways to teach ballet: by beginning with positions followed by understanding quality of movement or the way he preferred to teach which was to start with quality of movement and then go to positions. Corvino first learned about Laban while dancing with Kurt Jooss and then later studied Laban Movement analysis while training in the Cecchetti system with Margret Craske. His understanding of Laban and its concepts was therefore experiential; first in the context of choreography and secondly as he danced the Cecchetti’s syllabus. This is significant because the way in which he approaches the concepts in a ballet class is from the responses learned by the body to produce the quality as opposed to suggesting a quality to produce an effect. Corvino is one of only two ballet teachers I have found to speak of energy and flow noting

that energy determines the quality and form of a step. Lille (2010) states that his teachings were about movement and intention.

Anna Paskevskaja (2005) wrote a book entitled *Ballet beyond tradition: the role of movement concepts in ballet technique*. It is the most complete book to date that I have found concerning alternate practices in ballet technique towards the quality of movement through the use of concepts. There are many similarities and also fundamental differences in our work. In the book, she breaks down the concepts found in the technique of José Limón as outlined in a book on the illustrated technique of Limón by Daniel Lewis. Her goal was to apply modern concepts to ballet technique to encourage an alternate viewpoint to ballet technique. In so doing, she proposes to maximize the use of ballet technique and discover the qualitative intent of the ballet vocabulary. While respecting the use of somatic practices, Paskevskaja says the reason she chose the Limon technique was because it deals with the quality of motion as opposed to neuromuscular re-patterning. For me, movement quality is a result of both the quality of the motion and the qualitative elements that are a result of dynamics. Since neuromuscular work facilitates a better quality of functioning in movement, I feel it is therefore an integral part of the quality of motion as well.

I appreciate Paskevskaja's viewpoint that class is not about making art but it is about making artists. She also sees the dynamics as a learned skill set. Paskevskaja is the second author who refers to energy and breaks it down to potential and kinetic energy as I use in my definitions.

The concepts Paskevskaja (2005) presents are: 1. Moving from the centre; 2. Distribution of weight with the concepts of fall, recovery and rebound; 3. Isolation of parts and the relation to the whole; 4. Opposition to create breath and breadth; 5.

Suspension as it manifest in phrasing; 6. Succession to guide in transitions; 7. Potential and kinetic energy as they impact dynamics. Each concept is presented separately. She explains what the concepts are but does not explain how they are achieved nor what is their relation to one another. For example, she explains the look of suspension, but not the physical build up of forces, the connection required at the plié and its connection to the rebounded movement or the ensuing internal dynamic required to create the moment of suspension. She speaks fleetingly about the flow of movement transforming one movement to another as a result of putting succession, opposition and suspension together. This only addresses half of the equation however, for transitional movement. As with the other authors, the interrelation of the concepts as they apply to the life cycle of a movement is not treated. In addition, the missing link seems to be in the application to ballet as opposed to building the concepts as part of the movement technique in ballet.

The ballet teachers in this section on conceptual teaching are the few I have found that equate quality of movement with the learning of ballet technique, do so conceptually, and write about it. Only one of the authors teaches regularly in a pre-professional setting and in that context, teaches choreography. None of the teachers have presented findings which explain the interaction between the qualitative concepts in a system that develops the full cycle of movement as opposed to isolated qualities.

2.5 Supporting Practices

The system of three movement concepts I use draw upon functional anatomy to create an efficient neutral alignment. In the past thirty years, a lot of research has been conducted in the field of dance science (Krasnow, 1996). Some of the literature has been specifically directed for the dance education population (Idem.).

This increased knowledge has positively affected ballet practices (Fortin, 2002; Salosaari, 2001). Somatic practices although not widely used by ballet teachers, have also been shown to have positive effects on dance technique. Authors Jackson (2005), and Fortin (2002), have all found that incorporating somatic awareness develops perceptual awareness, a strong sense of self and efficient motor patterns. Developing an inner kinaesthetic awareness allows the dancer to rely on internal sensors. “It is the sensors that organize the movement” (Batson in Fortin, 1994, p. 94).

Todd (1937) was one of the first people to explore ideokinesis and its effect on alignment and motor functioning (1937). Her colleague, Sweigard (1974) applied the work to dance. Sweigard termed the method ideokinesis: ideo for idea and kinesis for motion. The method which is based on the “neuro-muscular-skeletal phenomenon of movement” uses imagined movements to promote greater efficiency in movement. Carrying on from Sweigard, Dowd (1995) has been at the forefront of educating dancers and teachers on efficient neuro-muscular patterning in the United States and Canada. Rouquet (1991), dancer, choreographer and kinesiologist, learned ideokinesis from Irene Dowd and carries on the work with dancers in France. Franklin (1996a, 1996b) who also studied with Dowd, continued the work of ideokinesis and wrote two books entitled *Dynamic Alignment Through Imagery* and *Dance Imagery for Technique and Performance*. I have found using what I know of ideokinesis in my own teaching to be fundamental to developing an efficient use of the body from the inside out. Coupled with somatic pedagogical practices as outlined by Yvan Joly (1993), Feldenkrais practitioner, students are better conditioned to develop quality of movement. That said, as Jackson (2005) points out, these techniques are complimentary to dance but do not develop knowledge of a specific dance form.

2.6 Conclusion

In this chapter, in order to situate my practice, I have reviewed existing literature on the subjects of my study. I first reviewed historically, how ballet technique taught in the classroom was directly linked to choreographic movement. Over time, the pedagogical writings on ballet technique focused more on the steps and the mechanics. Despite an agreement amongst pedagogues that technique should be at the service of artistry, the writings demonstrate an evolution of technique away from a direct relationship with an artistic intent, towards a more athletic performance. There is a lack of information written by pedagogues about the artistic features or choreographic movement in dance, hence a lack of tools to define these features for the classroom. The limited focus in the literature contributes to a limited vision of ballet technique. Literature, which has relevance to the development of movement quality, comes from outside the discipline of ballet.

This literature review exposed a limited amount of ballet teachers who are looking at ways to actualize the teaching of ballet. Some of the authors are using the application of concepts. Two of these authors approached the concepts in a ballet class from the responses learned by the body to technically produce a dynamic quality as opposed to suggesting a quality to produce an effect. These teachers however are generally teaching in a university setting to older students who already have a background in dance.

In the case of this study, it is the combination of the subjects which is significant. This literature review demonstrates a lack of information directly related to the subject of this research; the development of qualities of movement and movement quality in ballet technique, specifically through the teaching of movement concepts in the context of pre-professional ballet training.

In the next chapter, the methods used in this research to study the integration of movement quality into ballet technique will be elaborated. The methodological framework chosen leads towards the development of praxis knowledge for the advancement of one's personal practice. The same framework also allows for the development of applied scientific knowledge, which when amalgamated with the praxis knowledge, leads to strategic knowledge for production. In the future, should I choose to continue this research and complete the methodological framework, a literature review which further examines dance science, functional movement analysis, and the application of biomechanics in dance would be warranted.

CHAPTER III

METHODOLOGY

3.1 Post-positivist paradigm

My goals are to describe, analyze, and understand the movement concepts I use in my teaching, to integrate movement quality into the ballet technique class. Education and artistic practice, theory and lived experience, are central to my teaching and to this research. Both have undergone much evolution, alternating between practice and knowledge, one informing the other. Sociological, philosophical, educational, artistic and theoretical values are all a part of phenomena under construction in which I am central to the action and the interpretations. These factors are a primary consideration in the design of this research and have directed me toward situating my research in a post-positivist rather than a positivist paradigm. Post-positivist researchers

...tend to collect data through sustained contact with people in the settings where they normally spend their time...The researcher produces what is being researched. In other words, he/she is not independent from what is researched and his/her values on the research are acknowledged...The research process is flexible, reflecting the interaction between the researcher and the participants. (Fortin, 2005, p. 4)

Qualitative research «...s'exprime souvent par une valorisation de l'exploration inductive du terrain d'observation, et par son ouverture à la découverte de «faits inconvenients» (Weber, 1952),...Elle tend à valoriser la créativité et la solutions de problèmes théoriques». (Savoie-Zajc, 2004, p.128). It "can take the form of celebrating the extent to which the self is intertwined with the research process...so

that the researcher's self should not be regarded as a limitation to the research but as a crucial resource." (Denscombe, 2003, p. 209). As my own personal work and I are central to the action of this research, I acknowledge my subjectivity.

3.1.1 Heuristics and Ontology

The goal of heuristic research is to understand the lived experience (Fortin, 2005, Savoie-Zajc 2004). Heuristic is :

Méthode progressive de résolutions de problèmes qui se réajuste en fonction du but à atteindre et des résultats des opérations précédentes...Un mécanisme inhérent à un processus de découverte. (Legendre, 2005, p. 736)

Heuristic research proceeds, "par évaluations successives et hypothèses provisoires en parlant d'une méthode d'exploration" (Robert, 1967, p. 1220). In general this type of research borrows from both empirical and ontological methods (Legendre, 2005). Ontology is based on an in-depth examination of the object of research in order to develop an understanding of it and to build a hierarchy for its structure. This exactly fits my desire to analyze and profoundly understand the system which I have developed and continue to explore. Empirical data is derived from phenomena observed on-site. Both of these approaches while different can be complementary.

La démarche empirique se rencontre, par exemple, dans les anciens traités d'art poétique...mais cette investigation ne prend son sens que si elle permet de retrouver les fondements ontologiques de l'art, de retrouver, par-delà, normes et modèles, ce qui fait que la musique est musique et la poésie, poésie. (Legendre, 2005, p. 737)

1. Legendre, R. (2005). *Dictionnaire actuel de l'éducation*. (3^e éd.) Montréal: Guerin.

2. Robert, P., Rey, A. et Rey-Debove, J. (1967). *Le Petit Robert - Dictionnaire de la langue française*. Paris, France.

3.1.2 Practitioner research

Practitioner research in both education and the arts recognizes the validity of the practitioner in research-in-action. This research responds to the complaint in education which decries the lack of connection between activities in the classroom and research conducted in isolation from daily practice. (Savoie-Zajc, 2004). Il «repose sur la prémise que la pratique artistique sera mieux comprise par la mise en relation de la pensée et l'agir.» (Schön, in Fortin, 2006, p. 98).

3.2 Methodology framework: Innovation research

The specific research strategy I have chosen is a sub-category of *Practitioner* research called *Innovation* research. It is situated within the domain of education research as described by Jean-Marie Van der Maren (2005) and supports the educational, creative, analytical, and developmental aspects of my research. Innovation research is designed for teachers who desire professional development through research related to their practice and/or to legitimize or strengthen a project already developed (idem). It is precisely this professional development, which has brought me to the Master's program and this research; to more fully understand the system which I continue to develop for the ballet class.

Innovation research "...visent à apporter une nouveauté à un système, un milieu ou une pratique» (Legendre, 2005, p. 1146). "Innovation ... pédagogique est essentiellement une démarche personnelle réalisée par l'innovateur et pour lui dans son propre milieu.» (Van der Maren, 1995, p. 177). Van der Maren identifies this type of education research as Ontogenic (the development of the individual), centered on personal change with goals to evaluate, legitimize or justify an invention or creation. Ontogenic implies an evolutionary process of gradual modification which, in innovation, «...implique une évolution souhaitable ou indésirable d'une

situation prolongée en vue d'introduire un changement majeur et inédit.» (Legendre, 2005, p. 650). The primary goal of this research type is a reflexive analysis of research-in-action but it differs from action-research in that «...l'innovateur n'est pas un réformateur de la pratique des autres.» (Van der Maren, 1995, p. 177).

3.2.1 The chronicle

Van der Maren (1995) explains that pedagogical innovation in its primary phase cannot support a reflexive/analytical/evaluative process, as it would ruin creative intuition and pedagogical improvisation. Once the innovation is effectuated however, a chronicle should be constructed which traces the development of events from the point of rupture. The point of rupture is the moment or event which instigates the desire for change due to dissatisfaction or frustration. Van der Maren (1995) describes this as a «rupture avec la pratique dominante dans la situation actuelle » (idem, p.178). It can be a spontaneous rupture that stimulates innovation through improvisation or a reflexive rupture that brings innovation through invention and creation (idem.). The chronicle then outlines what ensues from the rupture. It provides the first data collected that is related to the innovation and is analyzed reflexively with three purposes in mind:

- To build an understanding of the problem that provoked the innovation,
- To assess its potential as a research project,
- To bring out an initial praxis theory for the research.

Out of the chronicle I identified what Van der Maren (1995) describes as the point of origin for the rupture between two rationalities; in my case the events which pushed me to break with traditional teaching methods and develop my system. I was watching my ballet students dancing in another teacher's modern class. The students were not transferring knowledge from one class to the other. This was the point that

I shifted the focus in my teaching of the ballet class and began experimenting with different ideas on building movement they could use in any style of dance.

When I evaluated my chronicle I compared:

- Video footage of a pedagogical ballet I had choreographed that responded to the problem identified. It serves as an initial trace of the innovation.
- Planning notes for two conferences I had given on «La Repousser ».
- Program notes from the Domaine Forget conference I gave.
- Video footage from different levels of ballet classes in which I was developing the concepts.
- Notes taken from conversations with colleagues who were familiar with my work.

My chronicle brought to the foreground a core of information related to my way of teaching movement dynamics. The process of writing the chronicle also helped to specify my research subject. When I did the reflexive analysis of the primary chronicle, I was absolutely convinced that the system of concepts was a viable research topic. Now I needed to articulate that which I had developed so far.

3.2.1.1 Initial praxis theory

As I searched to describe the phenomenon to colleagues and classmates, I developed a series of simple drawings and organized them into a model for an initial organization of teaching ideas. While very basic, this model became the primary framework of my practice. (Appendix A). The frame assisted in the organization of my teaching for the research process and the beginning stages of collecting and categorizing data. The original model diagram remains a helpful visual teaching tool (Appendix A).

Named the *three dynamic movement concepts*, they include:

1. Internal Movement: movement within the body
2. Dynamic Movement: movement of the body through space
3. Transitional Movement: changes between movements

These three concepts have never changed throughout the research process. At one time there was a fourth concept, which represented three-dimensional movement and the projection of one's physical expression. As I needed to research and develop this fourth category more thoroughly, and would not be able to touch on it in this current research project, I put it aside for future development. Information from this fourth concept did arise spontaneously in the data collected even though it was not targeted.

Once I had defined the main focus of my work, I wanted to contextualize it in relation to the many aspects of teaching ballet. I made a basic chart of what I felt were some key components in the teaching of dance (Appendix B). These include:

- The objectives for the year, semester or class, be they general, technical, physical, or artistic
- The class content such as steps and build-ups;
- Different learning phases: cognitive and physical
- The exploration part of a class to build inner awareness and a kinesthetic sense
- The preparation part of the class to build agility and strength in relation to the class objectives
- The technique, as in ballet pedagogy
- The stages one goes through to prepare for performance.

Within this chart, I situated the three movement concepts and established their relations to all aspects of the ballet class.

3.3 Context of the research

The research for this study was conducted in my own teaching classes, in four different contexts, at three different dance schools, in different Canadian cities, over a period of three years. Three contexts involved guest teaching at summer schools for shorter periods of approximately 3 weeks each. The fourth context, which occurred between the second and third summer schools, involved daily teaching classes over the period of one school year. All of the schools have both recreational and pre-professional training programs; however the classes I taught would be considered to be of a pre-professional level.

The class levels I taught were determined by the artistic director of the school, as was the schedule. I was hired to teach ballet, point work and in one school, repertoire class as well. The levels I taught were on average, elementary, intermediate and advanced. In all, one-hundred and twenty-five students and two teachers actively participated in the process.

3.4 The participants

The students who participated in the study were those who were enrolled in my classes. They ranged in ages from 11 to 20 years old. During the year, they danced 4 to 6 days per week with a range of 9 to 23 hours per week of instruction. Generally they had a daily ballet class augmented with a variety of dance styles including jazz and modern. Many of them participate in youth dance companies, and work with guest contemporary choreographers throughout the year. Some of the students participated in other full-time post-secondary dance programs across Canada. Most of the students were serious about their training and came from schools with programs that provided them with a level of experience which allowed

them to integrate my work and profit from it. The less experienced students were still able to absorb the fundamental concepts. In the third context the students were selected by audition for the school's program. In the second context, there were two teachers who took classes and responded to the questionnaire. They noted, their own experiences and the changes they observed in the students throughout the process. Their replies were treated with the other student questionnaires.

3.5 Protocol

The artistic directors were contacted by telephone and by letter (Appendix C) prior to my arrival to request permission to conduct research during my classes, videotape the classes and give out questionnaires (Appendix D). On the first day of classes I explained my research and asked the students for their verbal consent to video record them. They were given the choice to participate or not. I informed them that the recordings were for my observation purposes only. The students were informed to listen to their bodies and not to do anything that feels uncomfortable or hurtful. I explained that there would be the option to fill out a questionnaire at the end of the summer school. At the beginning of the questionnaire, I summarized the goals and purpose of my research. The students were advised that in the case their work was cited, a pseudonym, chosen by them, would be used.

3.6 The iterative process: Developing the praxis

Through the Chronicle, I developed an initial praxis theory from and for my teaching practice and defined my system for my research project. The next stage involved designing the research for the innovation and beginning research in the field. In innovation research, this involves a reiterative process referred to as 'adaptive evaluations and repetitions'. The reflexive process permits constant evaluation of

intentions, interactions and planning. (Dolbec & Clement, 2004). This refines the course of the study.

The cycle involves the following steps.

1. Planning (reflection before action)
2. Action
3. Observation (reflection during action)
4. Reflection (to the point of re-assessing goals, analyzing data gathered and interpreting the data) (idem. p.193).

In my research I progressed through four different teaching contexts (different schools where I did the action phase in the field), gaining valuable knowledge from each involvement; both from my student's experience and my reflection. The iterative process was a key contributor to both the deepening understanding of my system and the quality of the data I received. The first two teaching contexts for my research were the testing ground for my methodology tools and gave me my first field data. The feedback from the students and the teachers about the preparation/coaching sessions affirmed the importance of this work within my system. I therefore made sure to retain these sessions in all contexts. Initially I had as part of my research questionnaire, the transferability of concepts from the ballet technique class to contemporary ballet choreography. Later, when I decided the scope of my research was too large, I eliminated the question of transferability. This modified slightly, my questionnaire. In addition, I augmented my methodology tools with the inclusion and revision of observation charts. They were informed by knowledge gained throughout the first three contexts. In the fourth context, my methodology tools and my system were better articulated and structured, with observation goals more clearly defined, enabling quicker and more detailed data gathering.

It took practice to be able to be both guest teacher and research practitioner. I felt a responsibility to the directors who hired me to make sure the students felt that I was there to help them develop and not just there for my own research purposes. By the time I arrived at the last context I was able to fully focus on gathering data and teaching.

3.7 Data collection

The data collection and the data analysis take into consideration three important aspects of this research that:

- An understanding of the participants' experiences is important,
- Teaching is an evolutionary process and therefore a constructivist approach to the research is necessary.
- It is necessary to be able to adequately observe my system.

For the purposes of my research I have used a variety of qualitative methods for data collection. There are two types of data collected: teaching data and student data. The teaching data is a record of my personal observations and experiences as the teacher and reflects my analysis and interpretation of the system. It was compiled through the rigorous use of four charts during the classes and while reviewing video recordings of the classes. These charts include: my main observation chart (Appendix E); a guide for observation and planning notes (Appendix F); a template for observation notes (Appendix G); a template for planning notes (Appendix H). I also kept field notes (Appendix J). The student data is derived from the contributions of the student and teacher participants and reflect their experience and their understanding of the phenomenon. It is in the form of questionnaires (Appendix D), open interviews and writings by the students (Appendix K).

3.7.1 Teaching data

The strength of participant observation is that you, as a researcher, become the instrument for data collection and analysis through your own experience. (Bernard, 2006, p. 342).

Observation can be tightly prefigured, using structured, detailed notations of behavior guided by checklists, or it may be a more holistic approach.” (Rossman and Rallis, 2003 p. 195). For the analysis of the teaching data, I have chosen instruments which belong to the first category: observation using charts. Despite the structure and detail in the charts, they were not intended to quantify the data, or produce a quantitative analysis.

3.7.1.1. The Observation chart

In order to systematically observe the movement concepts from video recordings, I developed an observation chart. The chart could be referred to as a unity of observation: «un mécanisme très systématique...» (Savoie-Zajc, 2004, p. 136). This main chart went through seven iterations. In its final version it defines each element of each component, each with its corresponding observable effects through the three concepts (Appendix E).

The first version described the desired result of each concept along with a list of elements which describe a breakdown of each Concept. In the next version I grouped the elements into several components of movement such as body, space, shape, energy etc. To be the simplest and most efficient possible, in its third version, I reduced the components into categories which I felt were essential to my research: body, energy and flow. For each component, I distinguished a number of separate elements, for example, **Body**: 1. Dynamic alignment, 2. Kinetic chains, 3.

Articulations, 4. Integrated movement, 5. Initiation, 6. Weight, 7. Spatial intention.

Energy & Flow: 1. Potential & kinetic energy, 2. Directional energy, 3. Internal Flow, 4. Integrated flow, 5. Intensity. The following are the final three components and their elements, which apply to all three concepts.

- Body Function: 1. Inner Structure, 2. Articulations, 3. Central Body Relationships and Initiation, 4. Spatial Tension.
- Effect of Forces: 1. Energy, 2. Forces.
- Supporting Elements: 1. Breath, 2. Coordination & Rhythm 3. Flow & Phrasing.

In the seventh version, the second component “Effect of Forces’ was changed from ‘Physical Principles’ after researching in the field, because I realized during the analysis, that the system was concerned more specifically with the management and modulation of forces.

In the chart, each element of the dynamic movement concepts was defined. The final revision to the chart involved taking each element of each component and stating the observable effect through each of the concepts. I used my teaching during the third context (which transpired over a period of one school year) to assist me in determining the observable effects. The evolution of this chart is a perfect example of knowledge informing practice and practice informing knowledge in an ongoing process (Dolbec & Clement, 2004).

The observation chart had become a cornerstone of my research. It organizes, articulates and defines my concepts into a framework. The Observation chart greatly facilitated the task of evaluation because the precise articulation of each observable effect focused my teaching eye and accelerated my data gathering and

analysis. Once the observable effect was apparent it meant I could quickly verify the system. As I proceeded with my analysis I realized that although each box had an observable effect, a *combination* of elements (or boxes) produced an even richer observable effect and there could be many permutations of element combinations. The methodology tool not only enabled the process, it was expanding the process; the methodology was suggesting further avenues, suggesting possibilities for future research.

3.7.1.2 Video recording

In summer schools, I visually recorded my classes for analysis. In the last context, I used my computer to take an overview film of the classes and I had a hand held digital camera which I used to record close-ups of the students working on particular elements, and speaking about their experiences (of self or others). The digital data was filed and numbered according to each day, on a hard drive for easy access and reference. When recording the student's reactions, I asked them to describe in their own words, what they had discovered and how they came to this discovery or how they felt afterwards. In the evenings, after teaching, I would go through the video footage to record my observations from the day's classes and use them to produce my practice notes for the following day.

3.7.1.3 Practice notes

Patton (2002) notes that the questions 'What' and 'How' are fundamental questions in research and that "the what and how of qualitative inquiry are closely linked." (idem, p. 280) The methodology tools I used were designed to measure 'what' effects the concepts were producing. The 'how' involved a daily reflexive analysis of video footage with the same tools which optimizes the potential for change in the

learning environment. The close relationship between the 'what' and 'how', allowed me to assess how the students were progressing with the concepts.

The very nature of education is woven from interpersonal relationships between the actors of the teaching/learning process... How then can one study an interactive reality other than by conserving its very essence; interaction. (Savoie-Zajc, 2004, p. 125) (translation mine)

The progress of the students helped demonstrate that the system is concrete and applicable. The tools I used to measure the progress are my practice notes and include observation notes, planning notes and the guide for observation and planning notes.

The guide for planning notes breaks down the sections of the class, the different learning levels, lists pedagogical options for exercise construction, and offers a variety of teaching methods to transmit information. I use this guide when filling out the planning notes for the following day during the research process (Appendix F).

The observation notes are templates which were completed each night while watching video footage of the day. This was done for the purpose of assessing what the students learned and deciding what I wanted to work on the following day. This chart noted: what was being observed; what appeared or not; what needed to be a) worked, b) maintained or c) evolved; what change or effect did I want to happen; at what level and how did it need to be taught; and finally, what concept, component and element was being observed (Appendices G & I). I used this chart to produce my planning notes for the following day.

Planning notes are also templates completed each night from my observation notes and the guide for planning notes. They are used to design my class plans which

structure the implementation of the concepts and teaching methods. They reflect what I feel the students need to work on, either physically, technically, or mentally, and include the learning level, the part of the class, what exercise construction and what explanation would be used (Appendices H & I).

When I began my teaching career, I would create a one or two week class plan. In that way, I essentially developed the student according to the classwork. As I began to teach conceptually and respond to different learning levels, I changed my teaching plans to work with an evolving lesson plan so the class is never fully the same each day. In this way, the teaching responds to the students needs not the other way around. As the student develops, I adjust the level of learning, the difficulty of the concept, the level of application to class vocabulary, or parts of the daily class plan. This process allows each student to improve according to their individual abilities at any given time. My practice notes reflected elements I felt I should keep and others I felt the students should develop.

3.7.1.4 Field journal

Field notes are used to record the observer's perceptions in the field; they should contain concrete details and descriptions, taking into consideration:

1. Basic information such as: the date, where the observation took place, with whom, the setting, the activities and any interactions,
2. Quotations of what people say, and
3. The observer's own feelings such as: impressions, insights, reactions to the experience, reflections about personal meaning and the significance of what was observed (Patton, 2002).

“Field notes are the observer’s *raison d’être*, (otherwise they might not as well be in the setting)” (Ibid., p. 302). As I do not always follow my teaching plan exactly, the field notes also record any spontaneous deviations.

The field notes I took were necessarily brief because I was teaching. After class I would elaborate on these field notes. The elaborated field notes had a split page format to allow space for analysis at a later date. There are 84 pages of notes (9 samples in Appendix J). They were guided by my research questions and sub-questions as well as topics outlined by Patton as listed above. In my notebook during the research, I kept a list of categories to which I referred that included: impressions, insights, reactions to the process, did I feel it to be effective, personal meaning, and the significance of what was observed. This helped to orient my thoughts within the research context, however during the research, new categories evolved spontaneously. Here is a list of the categories that emerged:

- The Context: my teaching schedule, parent situations;
- Technical problems: the camera breaking down and figuring out a new computer;
- Methodology: Observation chart; it’s usefulness and its need for an update;
- Reflections on the Research question: engagement and interpretation;
- Reflections on the sub-questions;
- Thoughts about the control group;
- The research process: frustrations and excitement;
- The classwork: my observations on the students;
- Teaching observations and reflections: the process, methods, concepts and results;
- Breakthroughs by the students and what they noticed on others;
- New developments arising from the research: the combination of elements;
- Philosophical ideas: the significance of dynamics and interpretation;
- Ideas for writing about the concepts;

- Drawings done for the students in class;
- ‘Clips of the Day’: close-up footage of the students dancing, which I had reviewed the previous night and showed the students the following day.

3.7.2 Student Data

The methods to gather data reflect the students’ understandings of both my practice theory and the manner in which it was taught.

Dancers...increase their knowledge of the world through their embodied experience. How someone experiences the world cannot be proven true or false. But echoes can be found in someone else’s experience, and thus contribute to the construction of collective knowledge. (Fortin, 2005, p.13)

There is a wide range of ages and experience levels amongst the participants and the responses from the students demonstrate this. Information could be as simple as a nine year old talking about needing to create energy or feeling inside your body or as complex as a seventeen year old providing details on how information from one class informs the other.

3.7.2.1 Questionnaire

Questionnaires can be useful in acquiring information from a group of individuals, in identifying their opinions as well as their perceptions (Dolbec & Clement, 2004). Patton (2002) states that there is one rule in questionnaire writing: “that each item must be singular” (idem, p. 358). Only one idea should be considered in each question.

My questionnaire was guided by my research question and sub-questions. The main purpose of my questionnaire was to determine

- what the students learned about the concepts;

- in which ways did the students best understand the concepts;
- how did it help their movement quality and their interpretation;
- what differences did the students feel?

The questionnaire evolved slightly between contexts as I refined my research questions. In all, forty-two people completed questionnaires (Appendix D.2- D.8).

3.7.2.2 Interviews

In preparing my methodology tools, I researched various interview techniques. I did not formally plan to conduct any interviews although on separate occasions, the opportunity arose to conduct two group interviews and two individual interviews. It was fortunate that I had informed myself so that I could take advantage of the two situations.

Open-ended questions deter replies of yes or no, and permit “those being interviewed to take whatever direction and use whatever words they want to express, what they have to say.” (Patton, 2002, p. 354). Patton outlines six options for questions. Those based on: 1. Knowledge (What do you think of ____?), 2. Feelings (How do you feel about ____?), 3. Opinion (What is your opinion of ____?), 4. Experiences, 5. Sensory, 6. Background. Open-ended questions can also ask students what is meaningful to them about the class experience, to describe how the class is different than another or to describe an incident in class. (Green and Stinson, 1999). When a student made a breakthrough in class, I filmed them responding to these types of questions.

Probe questions which are general in nature, serve to encourage the participant to elaborate on a particular subject. Examples of probe questions are: “Tell me more about you’re thinking on that...” (Patton, 2002, p. 372) or “Could you say more

about that? When did it happen? Who else was involved? What was your involvement? How did that come about?" (ibid.). In the second individual interview these were the types of questions I used to have the students express what they took away from the experience.

The information collected from these interviews was treated with the questionnaires because the topics brought up in the interviews fit within the scope of the predetermined questions.

3.7.2.3 Student written material

The supple and emergent path of qualitative/interpretive research permits the researcher to understand, from the inside, the nature and complexity of the interactions within a specific environment and orient the collection of data to take into account the interactive dynamic of the research site (Savoie-Zajc, 2004, p. 125. translation mine).

In the third context, after a particularly striking execution of an exercise by a student, I asked the student to repeat what she had done and asked the class to observe. I asked the students to write about the experience and describe what they saw or felt (Appendix K.1-K.8). The data gathered from this written material was treated with the questionnaires.

3.8 Analysis

My analysis of the data considers two goals: to verify the effects of my system and gain a deeper understanding of the phenomenon and the experiences it (the system of dynamic movement concepts) brings to teaching and learning. Post positivist research searches for multiple perspectives and meanings which emerge from the context and, as in my case, may begin with prior theoretical leanings (Green and

Stinson, 1999). My data was interpreted and my system was validated. The interpretation of the data contributed to theory building by contributing to the verification of the system with a plausible progression from each of the elements of the system to the objective of quality of movement. Because the data I gathered was qualitative in nature, it was not meant to be quantified; the results of the analysis would not be generalized to a large population (Ibid.). The research was for personal professional development which is in line with the goals of Innovation research.

3.9 Inductive analysis

Some have considered using a theoretical framework in the analysis of qualitative data controversial. Certain researchers hold that one should have the least theoretical influence possible in order to bring out emerging theories in the data (Savoie-Zajc, 2004). A second position considers that one can recognize the theoretical framework as an initial organizational tool, yet when analyzing, put it aside to allow categories to emerge from the data. A third position recognizes the theoretical framework as a tool which guides the process of analysis. In this way, the analysis chart can be embellished, should new themes arise from the data (idem.). In my research I applied all three positions of analysis.

The student data from questionnaires and interviews was initially analyzed inductively according to the first position stated above, termed “inductive analysis” which involves a rigorous reading of the material from which themes emerged (Fortin, 2005). The student data from the forty-two questionnaires was typed and printed to preserve the integrity of the original copies. During the typing, the answers to each question from each of the four contexts were grouped together leaving room between each context to record my analysis. I first derived the sense of the answers to each question from each context and then compared them for an

overall analysis of each question. The interviews were also analyzed separately. Since the interviews brought out similar ideas, this information was treated with the questionnaires.

The themes divided into three main categories: those that pertained to the movement concepts, those related to training approaches and teaching methods, and those which referred to behavioral and learning changes associated with learning through concepts. The first coding of the student data attributed each of these three categories with a colour. The next level of analysis confirmed a number of associated themes for each of the three categories. The final number of themes were: movement concepts (8), training approaches and teaching methods (4), learning through concepts (4). The data was then re-coded accordingly. Throughout the process of identifying themes and patterns, the researcher is “engaged in theorizing, making relationship between what is perceived to be going on in the technique class and issues within the social-cultural world of which the dance class is a part” (Green and Stinson, in Fraleigh and Hanstein, 1999, p. 103). This can include issues related to different pedagogical approaches (*idem.*). Themes associated with pedagogical and conceptual approaches to teaching and their impact on the problematic of learning situations in the ballet class did arise from the data and are treated in the discussion chapter. I used diagrams, as suggested by Savoie-Zajc (2004), to establish links between the categories of analysis. As my main research question searches to examine, describe and understand specifically the dynamic movement concepts and their impact on the engagement of the dancer and interpretation, I concentrated my final inductive analysis of the student data on the meaning of themes related to the movement concepts.

The teaching data from my field journal and observation notes were also analyzed inductively to understand the learning, teaching and research experience. A total of

twelve categories emerged from the notes. Once the categorization is done, Paille (in Savoie-Zajc, 2004), suggests some questions to help gain a sense of meaning from the data: What does this signify? What can we understand from this? and What does this teach us about the phenomenon?. The answers to these questions brought out information relevant to my research subject, my methodology tools, the research process, the teaching process and confirmed the direction I took to further analyze emerging themes related to the combinations of elements in the movement concepts. Information from the teaching experience was then compared to what had emerged from the students' experience. The analysis from student themes such as "effort but easier" corroborated and enriched subjects brought up in the field notes which referred to "efficiency and engagement".

The second position is referred to as "moderate inductive analysis". This occurred during the iterative phase of my research in which the researcher alternates between the "world of action and the world of reflection" (Dolbec and Clément, 2004, p. 193, translation by author). When I began researching in the field, I organized my findings using the initial design of the three movement concepts (Appendix A). From this, an inductive logic was applied. The information gathered helped systematize the theoretical framework and methodology tools for the observation of the dynamic movement concepts, and suggested important teaching processes to assure the integration of the concepts.

The third category of inductive analysis is referred to as "deliberate". In accordance with this position, I used my main methodology tool, the observation chart (Appendix E), which structures my theoretical framework of the three dynamic movement concepts, to analyze both the student and teaching data.

The student data was re-coded according to nine categories that I established prior to

analysis, based on the theoretical framework. These were: internal movement, dynamic movement, transitional movement, efficiency, engagement, supportive elements, qualities or quality of movement, effects of the concepts, and combinations of concept elements. Combination was a main theme to emerge during the field research in the fourth context. I had noted on both the observation chart and in my field journal to pay particular attention to the combination of effects when I did my analysis.

Results of the inductive analysis of the data from emerged themes (first position) were compared to the results of the analysis from established themes based on the theoretical framework (third position). The themes which emerged from the data, supported and enriched the data based on the dynamic movement concepts, bringing out greater meaning.

Analysis of the teaching data centered on the video recordings which were analyzed using my observation chart. Observation of video recordings permitted me to have more time and numerous viewings to gather data and make an in-depth analysis through detailed observation. It also allowed for a more distanced perspective. From this I was able to make thick descriptions of the process and the movement concepts. Each observable effect of each element from the observation chart was validated and overall effects emerged from combined elements. The student data also supported each observable effect. I did not foresee the students describing all the observable effects.

For ease of referencing, the video recordings were reviewed and catalogued into a repertoire of clips which enumerated and notated what was being done, said, and achieved. As I analyzed the videos to validate the movement concept elements, I recorded the findings related to notable clips in another chart with the following

categories: what activity or exercise was happening, what was its purpose, what was I observing, what was the effect or what was being said, and what number clip. At the same time, I kept a journal of thoughts about the movement concepts or the process that was not directly related to the verification of the observable effects.

When I had completed this stage of analysis, I was ready to relate the results to my sub questions. I did this from two perspectives: the results from the student data and the results from the teaching data. I then compared the two results and then coalesced them into an overall result. Parts of the student data and teaching data mentioned the effect of the combination of elements in different ways. Fusing the two perspectives brought out a more detailed description of the situation and suggested the need for further categorization and analysis. I developed a horizontal flow chart that I named the Results Flow Chart (see Section 4.7), which is a synthesis of the results from all the data sources and gives an overall portrait of each concept. This chart permitted me to verify that the system was concrete and applicable and that the students were progressing toward a quality of movement.

The final stage of analysis came as I was writing my results chapter. To write up an overall analysis, I made use of the repertoire of clips, my new observation notes and journal based on the notable clips, planning notes from the field, field journal and the observation chart. While I was observing over and over the video clips, it became apparent that I could go further with my analysis by using the Results Flow Chart. I analyzed the effects of all the concepts combined, not just the elements and components. The results were related to my main research question and I was able to detail how a quality of movement was achieved and I refined my definitions, making a final distinction between a quality of movement and movement quality.

3.10 Development research

In innovation research, Van der Maren (1995) explains that pedagogical innovation can continue to “production”, if one desires, provided that after the initial creation is analyzed and elaborated, it follows the requirements for development research. Development research is a «...recherche visant, par l'utilisation de connaissances scientifiques et des données de la recherche, à produire des objets ou des procédés nouveaux» (Legendre, 2005, p. 1147). Van der Maren presents a theoretical framework (entitled ‘les cinq savoirs’), which is used for educational research for those who desire to progress to the stage of developing strategic knowledge. (Appendix L).

The chart starts on the right side with the initial development of teaching practice; “savoir pratique”, which when reflected upon, develops theory through the cyclical process of evaluation-adaptation; “savoir praxique”. Research using analysis and evaluation, formally makes the praxis operational; ‘paramétrisation de la praxis’. The information used in this process comes from the research results. The left side of the schematic includes deductive information from a scientific perspective. This research proceeds to the point of formalizing and parameterizing my praxis, and I have left an in-depth comparison to scientific knowledge for a later research.

3.11 Validity criteria

In postpositivist methodology, validation is about investigation rather than measurement or generalization (Green and Stinson, 1999). Validation checks sources of potential bias ensuring a rigorous process (idem.). The coherence of the research design considering: the objectives of the research, the research questions,

the data collection and the analysis has been respected. Dolbec and Clément (2004) state that the pertinence of the research as it responds to the needs of a particular group is also important as a criteria to judge the rigor of a research project in education. The pertinence of this project is confirmed in the responses found in the student data, where the students spoke about how the work helped them and how they planned to continue the work by themselves.

There are a number of other procedures to measure validity. Kvale states that “criteria for validity must adequately reflect the ontological and epistemological perspectives of the researcher.” (Green & Stinson, 1999, p. 96). Those relevant to my research include: prolonged presence on-site; triangulation: the use of a number of methods of data collection to diminish bias; multiple data situations; thick descriptions; analytical method of comparing data; writings as a source of supplementary data and pragmatic validity. (Savoie Zajc, 2004; Dolbec and Clément, 2004; Fortin, 2005).

Triangulation

Credible knowledge can be gathered by comparing data from multiple-methods in a process known as triangulation, where findings from one data source are corroborated by another data source (Denscombe, 2003; Savoie-Zajc, 2004; Dolbec et Clément, 2004). It is an important method in the evaluation of qualitative data because in cross-referencing different data, the error inherent in any of the individual data is reduced in the whole (Savoie-Zajc, 2004). My data comes from the following sources: video recording of class material; observation chart of the dynamic movement concepts; video recordings of interviews, observation notes, planning notes, field journal, forty two questionnaires; eight student writings; two group interviews. The data from each source were first analyzed separately and later cross-referenced noting patterns and interactions.

Another type of triangulation, 'triangulation of sources', involves different perspectives taken on the same question; that of the students and that of the teacher (idem). In my case, both the student data and teacher data were screened separately to answer my sub questions before being compared and amalgamated into the final Results Flow Chart. Savoie-Zajc (2004) also states that 'triangulation by analysis' is another form of corroboration in which the same type of data is analyzed using two different approaches. The student data in this project was treated in two ways: first for emerging themes and then according to the topics in my research questions and theoretical framework.

Multiple situations

Multiple case studies in different situations is also considered a form of triangulation (Dolbec and Clément, 2004). In total, my research was effectuated in four different contexts, in three different schools, in two different provinces. Two of the contexts spanned three-week periods, a third spanned a two-week period and the fourth, nine months. Levels of the students varied slightly.

Pragmatic validity

Pragmatic validity comes from "how the investigation produces action for change or can be used to improve the conditions studied" (Green and Stinson, 1999). This is also referred to as transferability (Dolbec and Clément, 2004). Through the research phase in the classroom and through sharing the information with peers, the interactive nature of discussing and teaching the work did produce change. I am already observing changes in the teaching of others who are implementing these strategies. I therefore feel that pragmatic validity or transferability is relevant to my research.

3.12 Using the codes

When making notes and writing the results, I used a short-form code that refers to the elements in the Observation Chart and their observable effects. Throughout the results chapter, I describe the elements and their observable effects in words and also include the code for the reader who wishes to make quick reference to the charts. The code breaks down as follows: com = the component, C= the concept, and E= the element. For example, if I were talking about someone who is in a balance, and has established a well-supported and dynamic alignment, with optimized use of forces in opposition, then I would refer to: C 1, com 1, E 1 & 3 with C1, com 2, E2.

The video code refers to the labels I used for the video recordings. They vary. The questionnaire codes vary as well. The varying forms of these references should not be a concern to the reader.

3.13 Conclusion

In conclusion, there were a number of methodological factors in this research that contributed to conclusive results. To begin, the requirement of the chronicle in innovation research as described by Van der Maren (1995), assured a strong foundation for the project. Building and analysing the chronicle helped specify my research subject, situated it within the context of my field of expertise and assured that the research project was viable and relevant, issuing from a clear problematic. The basic structure of the three movement concepts also emerged from the chronicle and remained throughout each stage of the whole research process.

Fundamental in innovation research, is the reiterative and cyclical approach to the research process which helps refine the course of study. This process enabled me to polish my research skills, refine my methodology tools and fortify the quality of data

gathered. This process occurred in four different contexts, in three different schools, over a period of at least three weeks each, with one-hundred and twenty-five participants. Two main types of data were gathered; data from the teacher (myself) and data from the students. Each type involved a variety of methods for data collection including the recording of all classes, my main observation chart (Appendix E); a template for observation notes (Appendix G); a template for planning notes (Appendix H) as well as field notes (Appendix J), and the student data that was collected from questionnaires (Appendix D), open interviews and writings by the students (Appendix K). The amount and type of participants, contexts and research methods brought forth an abundance of data. The data was analysed in a variety of ways which was then substantiated through different methods of triangulation. The results from the comparison of all the teacher and student data sources demonstrated a progression from each of the elements of the system towards the objective of quality of movement. The progression of the results arose organically from the treatment of the data and is logical. The numerous methods used to verify the information coupled with articulate testimonials by the students established a convincing research study.

In the end, the methodology tools provided not only the means to gather information; they contributed to furthering the research itself and provided a possibility to expand the research in the future, deepening its scope. In the next chapter, the results are described in detail.

CHAPTER IV

RESULTS

4.1 Introduction

When I began to teach using movement concepts in the ballet class, I was working with a class of intermediate to advanced level students. While teaching this work to progressively younger students, I went through a process of simplifying it to a more basic level. Stripped to the essentials, I used these concepts and their respective build-ups as fundamental tools to develop movement abilities in the dancers. What I had developed instinctually seemed to be producing some interesting results.

As a result of my research I now have a much greater understanding of what I have developed. Answering the research sub-questions proved instrumental in elaborating and revealing results which showed the numerous dimensions of my system. I have organized and systemized the findings into the Results Flow Chart (Section 4.2.1). The chart is a concise and graphic representation of the research results which allow me to answer my main research question.

4.1.1 The research question

The main research question addresses the movement concepts and their integration into the ballet technique.

In the context of the ballet technique class, as part of a comprehensive training program, what movement concepts do I use in my teaching, to integrate movement quality into ballet technique and how do these concepts promote engaging the dancer in movement and the development of interpretive forces?

In order for the results to have appropriate meaning for the reader I will begin with a brief outline of my system as it relates to the research question. I will later verify the system by relating the results it gives to the development of movement quality.

4.1.2 The distinction between quality of movement (content) and building towards movement quality (process).

To answer the first part of the question and for the purposes of my research, I define quality of movement:

movement having a refined (detailed, nuanced, articulated), coordinated, controlled, clear, and natural flow in movement of the body, with clear physical and spatial intention.

This then permits a dancer to choose what qualities to employ. To access these qualities, one needs to have a certain quality of work, which means a control over the proper functioning of one's instrument and the movement. Proper control requires an efficient and intentional use of these elements. To be intentional, one needs to understand and be able to effectuate the appropriate actions. The actions are based on the management of forces. To build up the forces in the actions, it is necessary to know and feel where they come from in the body and how they develop movement. The development of these sensations and understanding begins with internal awareness. Internal awareness is the first step in the concepts I use to develop movement quality.

4.1.3 "...what movement concepts do I use in my teaching...?"

The three concepts are named as follows: Internal Movement, Dynamic Movement, and Transitional Movement. The three concepts are each broken down into three components named: Body Function, Effect of Forces and Supporting Elements, which

are further broken down into a number of elements. The movement concepts function as a system. The essence of this system is how forces and energy are involved throughout the cycle of movement (the before, during and end of a movement). When assembled and integrated, the concepts bring an overall management of weight and movement.

4.1.3.1 Concept 1: Internal movement

Internal movement deals with managing what happens inside the body. Its purpose involves establishing an inner awareness and optimal functioning, getting the body in a state of readiness to support and enhance dynamic movement. The work of this concept brings a quality to one's physicality. The dancer develops an understanding of how to organize their body efficiently, support and direct their structure, become integrated and wholly invested, energized and balanced without tension, initiate internally and fill out their inner space. By developing a sensitivity, an efficiency in function, a mental and physical engagement, the dancer gains a free use of their body, a control over their support systems for greater stability and an intentional control over how they direct their energy and forces internally. Overall, the elements in the internal movement concept provide an in-depth, clear use of energy and inner space.

4.1.3.2 Concept 2: Dynamic movement

Dynamic movement involves the use of forces acting on the body, moving it through space. An upcoming action is determined by how one prepares the motion. A motion is determined by the use of energy and forces, and the interaction with the environment (floor, gravity, partner, etc.), as well as one's intention. These elements are key to bringing quality to one's dynamics and to one's movement. It is important to choose how to use these elements and be aware and present to the moment of preparation, have

the appropriate intent and motivations, and create the right tensions. How one uses the elements can be both technical and creative. There are specific means to give different effects and one chooses the means depending on the effect one wants to create.

The preparation is the cornerstone of the system which I also refer to as 'load and release', when one prepares and executes a force. Efficient loading requires a muscle readiness and the weight in the optimal position so the forces can deliver it. The preparation needs a fluid use of the articulations and an intentional use of inner and outer forces. The release point is the moment a movement is born into motion and should happen without a delay between the load and release: the movement is connected. In ballet, this generally refers to the *plié*. Despite the fact that ballet steps are based on verbs and have an inherent quality and effect, they can be danced without much effect if at the moment of launch, the movement does not flow or have appropriate intention.

The purpose of Concept 2 is to develop the management of forces, momentum and weight, in relation to the desired intent. Managing momentum permits an efficient use of the muscles so they are not bound but lengthened. The dancer gains a control over their body in action, for greater stability and intentional control over how they direct their movement. Overall, the elements in dynamic movement develop spatially full movement; an amplified use of dynamics; connect physical and qualitative intent; and project energy.

It is important that the inner and outer dynamics of Concept 1 and Concept 2 be coordinated together so that the movement flows from the moment of preparation and travels all the way through the body. Not only is the movement articulated in this way, but it is much richer and deeper.

4.1.3.3 Concept 3: Transitional movement

The purpose of transitional movement is to flow the end of one dynamic action into the beginning of another. The quality of this connection brings a quality to one's movement. It involves the moment of decision when one purposefully intends the body and forces for a specific goal with clarity of thought and physicality. The dancer reorganizes the relationship and engagement of their body parts, modulates their energy in preparation to apply a new force, and prepares to phrase the connection of two actions so they are seamless. Transitional movement is important in the management of weight because it reorients the body to be effective physically for a qualitative intent. Without this preparation, one's intent can be uncoordinated and awkward leading to a loss of clarity in the projection of one's idea.

4.1.4 "...to integrate movement quality into ballet technique?"

The next part of my research question explains that the purpose of the movement concepts is to integrate movement quality into ballet technique. I develop the movement concepts, integrating them body part by body part, and action by action, like a series of building blocks to construct inner and outer movement. When applied systematically and repetitively throughout the ballet class, the work of the concepts becomes part of the dancer's muscle memory. Building the concepts in this way brings a detailed understanding and physicality. The student develops the tools to bring quality control of their movement through a refined use of forces and discovers the qualities for themselves.

4.2 Presenting the Results Flow Chart:

The results from all the types of data were compiled and sorted according to my research subject: the teaching of movement concepts. I organized the results into a logical flow of information according to each concept. Although this new table was helpful, I still needed to understand how all the pieces of information related to one another. To get perspective, I created a flow chart to display the salient points from all the results. I called this chart the Results Flow Chart.

Before explaining the Results Flow Chart, it is important to introduce the parts which structure the chart and explain their purpose. The foundation of the Results Flow Chart originates from the main methodology tool for this research: the Observation Chart (appendix E). The Observation Chart was created to structure my system, define the observable effects of each element, and assist the observational analysis of the recordings. This chart represents the content of the research to be taught. The main frame of the Observation Chart was based on my first visual model of the three movement concepts divided into columns (appendix A). Next to develop, were the components of movement that I wished to work with: Body function, Energy and Forces, and Supporting elements. Each of the components were broken down into elements. The elements are different for each component. Placed in a three-page chart, each of the three components has its own page, which lists the component's elements on the left hand side of the page and each of the three movement concepts in columns to the right. We see the progression of each element as it modulates through the cycle of movement from one concept to the next. At the bottom of the page is written a general overall effect for the component should all the criteria for each element be met. For more clarity, here is how the Observation Chart breaks down.

Concepts:

- C1 Internal Movement (movement within the body)
- C2 Dynamic Movement (movement of the body through space)
- C3 Transitional movement (changes between movements)

Components: (the same for all concepts)

- Com 1- Body Function (efficient and engaged physicality, spatially clear)
- Com 2- Effect of Forces (quality and quantity of dynamics)
- Com3- Supporting Elements (connections between actions, flow of movement)

Elements:

Com 1-Body Function:

The goal is to be functionally efficient and engaged with a dynamic inner movement that is ready to react, and is balanced. The work of this concept brings a quality to one's physicality.

- E1 Inner structure
- E2 Articulations
- E3 Central body relationships & movement initiation
- E4 Spatial tension

Com 2- Effect of Forces:

Working the basic actions in ballet through managing one's weight with a dynamic use of forces, the goal is to develop a full dynamic range, spatially full movement, connect physical and qualitative intent and project energy.

- E1 Energy
- E2 Forces

Com 3- Supporting Elements:

The goal is to blend and flow sequential actions into refined movement. The manner in which one transitions the various movements arranges the flow of dynamics, which phrases the movement.

- E1 Breath Movement
- E2 Coordination & Rhythm
- E3 Flow and Phrasing

The concepts, components and elements listed above are the content taught in this research. Each element of each component of each concept has an observable effect to verify the system and its viability for producing movement quality. Conceivably, if all the elements are verified, we should observe movement quality.

While in the field I noted effects that came from a combination of various elements. I did not have time in the field to analyse this situation further but I noted the different effects. While processing the data and treating the various results, I applied the results from my analysis of the student data (questionnaires and interviews) and the teaching data (video analysis, field notes, teaching notes), to my sub-questions. The sub-question which had the most impact was “What are concrete manifestations of engaging the dancer in movement through dynamic concepts?” The results to this question were a variety of effects that did not all fit in the same category such as, balanced with control and clarity or light and suspended. When I sorted the results to this sub-question, I realised that I was looking at a range of different levels of effects. The most obvious effects were the qualities of movement. Another category involved the effect observed when elements from a component were combined. I called this one "overall observable effect". The most significant category to emerge came from technical effects such as stability or control. The technical effect came as a result of the overall work developed

from a particular component of a concept. I called this new category "quality of work". This further clarified my system. This was an important distinction as it provided the missing link between the elements of the system and the qualities of movement. Although I hoped to verify the system by showing that the elements achieved would result in the intended quality of movement, I had not expected to find a link or mechanism for the process.

With this new arrangement, the results fell into two categories: those that pertained to the movement concepts (content), and those which related to developing a quality of movement (the process). I had not been planning to make the distinction between content and process but the results revealed it. It is logical that I have two types of results, since the learning of anything is related to both content and process. To present the overall results in a new chart, (see the Results Flow Chart 4.2.1) the content (movement concepts, their components and elements), was placed vertically on the left side of the chart and the process, became the column headings horizontally across the top of the chart. Within the cells of the chart, fell the information from the results of the sub-questions. In this way, I was able to synthesise and systemize the results.

The format of the Results Flow Chart allowed me to verify the cohesion of all the elements of the system. Not only could I now verify the content of each separate element, I could see how they interacted and progressed. The chart can be read in a variety of ways, but reading it from left to right, each component at a time, reveals the learning progressions towards a quality and qualities of movement.

For more clarity, here is a breakdown of the Results Flow Chart.

The headings across the top of the chart are as follows:

- **Components:** This category derives from the original Observation Chart (appendix A) as described above.
- **Elements:** The elements also derive from the original Observation Chart as described above.
- **Observable Effect of each element:** The observable effects apply to each individual element as described in the Observation Chart.
- **Overall observable effect:** These are the effects observed when the work of the elements from a component were combined.
- **Benefit/Result/Conclusion:** These are the benefits or results derived from the previous category.
- **Quality of work:** These are the technical effects gained from combining the benefits/results.
- **Contributes to quality of movement:** This category describes how together, the Benefit/Result/ and Quality of Work categories contribute to a quality of movement.
- **Movement described as:** This is a list of the how the resulting movement was described by the students.

Since the Result Flow Chart is one long chart, each page of the chart portrays the results of one concept and the three components at a time, showing how each element, component or concept develops and progresses towards a quality of movement. This differs from the Observation Chart which portrays one component and three concepts at a time, demonstrating how the singular elements evolve through the cycle of movement. The effects of all three concepts are presented at the bottom of the third concept in the Results Flow Chart.

The following are first three headings of The Results Flow Chart, Concept 1: the Components, their Elements and their respective Observable Effect. It shows the content of the research as contained in the Observation Chart, but organised by concept, not component.

Concept #1 Internal Movement (Inside the Body)

Component	Element	Observable Effect of the Element
1 Body	Inner structure active	Bones alligned, weight over support
	Articulations	Supple & with space
	Relation of body parts & initiation	Core, Connected Movement beginning
	Spatial Tension	Clear inner pathway
2 Effect of Forces	Energy (Potential to work)	Opposition & Directed Energy
	Forces (Relation of Internal/External Forces)	Intentional pressure Stability
	(Potential optimized)	Purposeful preparation Push/Pull: Loaded state
3 Supporting Elements	Breath (functional)	Continuous breathing
	Coord & Rhythm (optimal timing to organize all elements effectively)	Graceful
	Flow & phrasing	Undisrupted energy flow Linked fluid mvmt in body

The next column in the Results Flow Chart is the overall observable effect of each component, which happens when one is able to combine all or most of the effects from the individual elements. The following column to the right (Benefit/Result/Conclusion) names the benefits from this combined work. For example, 'invested effort, energized' translates into 'heightened engagement' in the middle of the chart section below.

Concept #1 Internal Movement (Inside the Body)

Observable Effect of the Element	OVERALL Observable Effect	Benefit / Result Conclusion
Bones aligned, weight over support Supple & with space Core, Connected Movement beginning Clear inner pathway	Economy of effort: Supported & Balanced without tension. Good mechanical function	Efficient Engaged Balance
Opposition & Directed Energy Intentional pressure Stability Purposeful preparation Push/Pull: Loaded state	Invested Effort Energized Balance of Tension "Effort but Easier" Enhanced Structural Form Body Filled Out Elongation / Extension Contraction	Heightened Engagement Inner Full Dynamic Range Position of Weight
Continuous breathing	Without tension	Fluid
Graceful	Working together	Connected
Undisrupted energy flow Linked fluid mvmt in body		Articulated

In the next section, we see that when the benefits of each component combine, a quality of work develops, for example heightened engagement translates into more control. Under the next column, the control translates into an intentional control of energy and time which then becomes movement described as sustained, grounded, and freer.

Concept #1 Internal Movement (Inside the Body)

Benefit / Result Conclusion	Quality of Work	Contributes to Quality of Movement	Movement Described as
Efficient	Sensitivity	Prerequisite: Puts body and person in a state of readiness	Freer
Engaged	Control Body		Fuller
	Freedom/Space Body		Articulate
	Clarity in body		Directed
Balance	Clarity of body shape	Clarity in the body: detailed, nuanced, articulated, deep	Spatially clear
		Adds refinement of the function: Body, Physical principles & Supporting elements	Mvmt within
Heightened Engagement	More Control		Wider Range
		Control of energy and time (Intentional)	Continual
			Sustained
Inner Full Dynamic Range	Physical Intent		Freer
	Stability of Body		Lighter/Grounded
		Variety of Dynamics (amt of force)	Weight; Light - Strong
			Speed; Fast - Sustained
			Intensity; Small - Large
		Control of Inner space: Frees up inner space for easier mvmt	
Fluid	Blending Body Elements		Fluid
	Frees up Inner Space		Linked
Connected			Continuous
			Natural
Articulated			Unencumbered
			Suspended
			Phrased

4.2.1. Results Flow Chart

The following Results Flow Chart (three pages) summarizes the results of the final analysis of all data sources. It is a concise and graphic representation of the system.

Concept #1 Internal Movement (Inside the Body)

Component	Element	Observable Effect of the Element	OVERALL Observable Effect	Benefit / Result Conclusion	Quality of Work	Contributes to Quality of Movement	Movement Described as
1 Body	Inner structure active	Bones aligned, weight over support	Economy of effort: Supported & Balanced without tension. Good mechanical function	Efficient	Sensitivity	Prerequisite: Puts body and person in a state of readiness	Freer
	Articulations	Supple & with space		Engaged	Control Body		Fuller
	Relation of body parts & initiation	Core, Connected			Freedom/Space Body	Clarity in the body: detailed, nuanced, articulated, deep	Articulate
	Spatial Tension	Movement beginning Clear inner pathway		Balance	Clarity in body Clarity of body shape		Directed Spatially clear Mvmt within Wider Range
2 Effect of Forces	Energy (Potential to work)	Opposition & Directed Energy	Invested Effort Energized Balance of Tension	Heightened Engagement	More Control	Adds refinement of the function: Body, Physical principles & Supporting elements	Continual Sustained
	Forces (Relation of Internal/External Forces)	Intentional pressure Stability	"Effort but Easier" Enhanced Structural Form	Inner Full Dynamic Range	Physical Intent Stability of Body	Control of energy and time (Intentional)	Freer Lighter/Grounded
	(Potential optimized)	Purposful preparation Push/Pull: Loaded state	Body Filled Out / Extension Contraction	Position of Weight	Length of Body	Variety of Dynamics (amt of force)	Weight; Light - Strong Speed; Fast - Sustained Intensity; Small - Large
3 Supporting Elements	Breath (functional)	Continuous breathing	Without tension	Fluid	Blending Body Elements	Control of inner space: Frees up inner space for easier mvmt	Fluid
	Coord & Rhythm (optimal timing to organize all elements effectively)	Graceful	Working together	Connected	Frees up Inner Space		Linked Continuous
	Flow & phrasing	Undisrupted energy flow Linked fluid mvmt in body		Articulated			Natural Unencumbered Suspended Phrased

Concept #2 Dynamic Movement (In Motion)

Component	Element	Observable Effect of the Element	OVERALL Observable Effect	Benefit / Result Conclusion	Quality of Work	Contributes to Quality of Movement	Movement Described as
1 Body	Inner structure dynamic Articulations Relations of body parts & Initiation Spatial Tension	See shape of body & mvmt Supple & with space One entity Beginning of mvmt Pathways thru space from inside & out	Support from within Moving as one, within to out, without tension (not held)	Efficient Heightened Engagement	Weight well managed Prep: Supple & Linked Progression of energy thru the body from the source of force Clearly shapes the movement & the space	Supports refined quality of dynamics because the body prepares and supports the use of weight and brings clarity in and of structure and mvmt.	Specially clear Freer Fuller Articulate Directed
2 Effect of Forces	Energy (Release Potential to Kinetic Energy) Forces Prep. (Load & Release)	Increased Directed Push/Pull: Sling shot Linked take off: Elastic	"Effort but Easier" Easy transference Shift of Weight Acceleration: suspension	Invested Effort Economy of Effort Good relation of internal and external forces Full Dynamic Range	Deeper fuller mvmt Controlled Momentum: Appropriate strength, speed, distance, size Linked motion	Energizes Intentional dynamics Refinement of dynamics Musically Projection through and beyond the body's kinesphere Variety of Qualities Intentional movement thru space	Expansive Fast-Sustained Smooth Connected Strong-Weak Accelerated & Suspended Light-Heavy
3 Supporting Elements	Breath Coord & Rhythm Flow & phrasing	Heightened breath with the phrase of the mvmt Body moving as a whole - not awkward Specific timing Phrasing of body & movement together	Ease of movement Ease of movement Weight easily shifted Timing of mvmts Ease of movement	Fluid Connected Articulated	Enhancing the Qualities of Other Elements Supports the body in dynamics Supports and modulates dynamics	Quality of Inner Space Easier mvmt Ease of Movement Rhythmical mvmt Phrasing dynamics Refinement of dynamics	Fluid Linked Coordinated Continuous Natural Unencumbered (Qualities)

Concept #3 Transitional Movement (Changing Motions - Changes between motions)

Component	Element	Observable Effect of the Element	OVERALL Observable Effect	Benefit / Result Conclusion	Quality of Work	Contributes to Quality of Movement	Movement Described as
1 Body	Inner structure Active Articulations Relations of body parts & Initiation	Adjustment of spatial tension Function smoothly Core changes its engagement Change of relationships Where mvmt begins See completion of the pathway's trajectory	Easy structural adjustment Reorientation	Efficient as Finish Engaged	Flow and Fluidity through body Clear and controlled finish of mvmts	Quality of Inner Space & Phrasing of Body Refines the transition of mvmt to prepare for efficient use of body for change of direction, speed & weight	Fluid Flowing Smooth
2 Effect of Forces	Spatial Tension Energy Forces (Relax previous force) (Prepare the next force)	Modulates Directed Modulate See intent change	Easy finish Deceleration	Engagement adjusts intensity Weight adjusts axially as mvmt finishes Dynamics adjusting to new intent	Weight shifts are: Clear, Smooth, Controlled & Supported by breath Clear Intent	Intentional finish of one mvmt to prepare for next Phrasing of dynamics: Refinement of overall rhythm of dynamics Phrasing of Dynamics	Nuanced Decelerated Articulate Linked Fluid Mvmt
3 Supporting Elements	Breath Coord & Rhythm Flow & phrasing	Breathing with the end of the phrase Coordination of body & breath when acceding to a force Body moving as one Flow of energy shifting from one mvmt to next See end of a movement phrased		Fluid Spacious	Flows and phrases the physical & qualitative intents together	Support easy quality in the rhythm of movements & their phrasing Blends the elements like a painting	Fluid Linked Natural Coordinated Breathy (Qualities)

A proficient use of all three concepts gives the freedom, control and intent to decide the level of projection and level of expression.

The concepts bring fine motor skills and an understanding of how to create a physical and qualitative intent.

Effect of Quality & Qualities of Movement

My Observations	Student Experience
1 More mvmt in technique	1 More mvmt
2 Refined mvmt	2 Dynamic mvmt
3 Deeper & Richer mvmt	3 Refined mvmt
4 Presence - Projecting Energy	4 Natural mvmt
	5 Projection
	6 Presence
	7 Room to make artistic choices

4.3 Presenting the results:

I will present the results following the order that I integrate the concepts in the class work. I will describe my process, explaining what I taught, what the observable effect was, and how this relates to an aspect of my system which builds towards a quality of work or movement. The student data confirms my findings. To help validate my results, I will integrate their voices as they apply.

At the end of Concept I, will present two case studies referencing the Observation Chart in two different ways. The first will refer to the whole concept, which will demonstrate an overall quality of work. The second will follow the chart horizontally across the concepts, through the work inside the body, through space and through the transition. When a student is more advanced, and can use a number of concepts at once, it is easier to analyse their movement using the life cycle approach: that is, what is happening before, during and at the end of a movement. This means observing the effects of the elements or components as they pass through the life cycle, which demonstrates a flow of movement. For example, the observable effects of spatial tension progress as: C1) See clear inner pathways through the body, C2) See pathways through space (from inside) and see the shape of the movement, C3) See the completion of the pathway's trajectory. Presenting the results in this way, demonstrates how a combination of quality of work from all the concepts establishes a quality of movement.

At the end of this chapter, I will discuss the results to the second part of my research question, and describe the effect of the overall movement quality.

4.4 Concept 1: Internal movement

4.4.1 Laying the groundwork: Preparing for Concept 1

The process I use to develop the elements in this concept involves establishing a connection with one's body, organizing the relationship of the limbs to the whole, and developing the internal forces. The goal is to be functionally efficient and engaged with a dynamic inner movement that is ready to react, not one that is rigidly fixed in place from the outside. Before I can begin to see any observable effects of the whole body in Concept 1, the body requires some preparatory work. The preparation work builds a foundation to get the student to the point where we can begin the work of developing the movement concepts. The work develops a basic comprehension of how the body functions, begins the work of conscious awareness and builds a repertoire of physical sensations.

This includes teaching:

1. Neutral alignment (see Appendix E).
2. Efficiency: Teaching them isolated effort:
 - internal awareness,
 - how to isolate muscle groups
 - where to initiate muscle actions from
 - mechanics of the joints for articulation,
 - basic muscle patterning,
 - maintain functional breath
3. Engagement: Teaching them internal effort:
 - What are the support muscles of the bones,
 - How to activate, and maintain the support muscles
 - What are the kinetic chains,
 - How to use, energy: where to start it, what amount, how to maintain it,

- and direct it from the inside out, with no external holding, in lines
- and spirals
- Develop a basic relationship between internal and external force and the use of opposition
- How to increase internal forces to create spatial tensions

Sometimes,

4. Teach how to develop use of breath and coordinate its flow with initiation.

From the beginning of the process, it took a few days to see results and observe effects on the students. They could then start applying the ideas with varying degrees of competency and I could see the desired observable effects start to take shape.

4.4.2 Assessing the students for Concept 1

My observation notes from the field indicated, that from my evaluation of the students during the first class, they were not aligned in the body (bones were not stacked), they were not on their legs (hamstrings engaged with legs supporting a neutral pelvis), they needed overall body organization (limbs not coordinated in their actions) and they did not have much inner movement: either weak structurally (little muscle engagement) or blocked (too much muscle tension contracting tightly inwards). My notes stated that everything of the system needed to be worked yet within the class there were different levels and abilities for comprehending the work. The recommendation in my planning notes, was to spend an intensive time preparing and coaching basic pre-requisites for Concept 1 and not to skip any steps.

Coaching: This is a section of the class that occurs after the warm-up in which I take time with the students to explain and physically develop the concept elements with

activities such as working in partners to identify muscles, manipulate the body and develop a kinaesthetic sense.

4.4.3 Results: Observable effects of Concept 1

Step 1: Finding neutral pelvis, (bones and core support) and spine extension

Context: coaching section on floor, sitting on chairs, standing, then applied to static positions in class.

Chart: building, C1, parts of com 1, E 1, 2 & 3, preparing E 4, com 2, E1, com 3, E 1.

Step one includes finding and supporting neutral pelvis, core support (transverse, multifidus, obliques) lengthening of the spine (tailbone to the head activated in opposition) and supporting upper body weight without lifting the ribs. This type of work in Concept 1 develops the vertical structure of the upper body and sets up where and how to use the deep muscles in the spine and where to put one's effort (energy). It connects the upper and lower body with the centre of weight over the support base (sitting bones), but does not yet add the limbs.

Once understood, I observed on video during the coaching section while the students were sitting on chairs: the bones in the upper body aligned over the axis, (hips, shoulders, jaw in line), released tension in the neck, and a lined up eye line (nose and ears in line). I saw the core engaged to varying degrees but saw the trunk as one. I could see the body supported from within with little holding or lift from the outside, and I saw the lengthening of the spine that was flexible and not rigid. In addition, the students had a functional use of their breath, not holding it. The application was at a basic level but the students were able to work it well.

At this stage, when I asked one of the of the boys, Seth, to describe what he was feeling, he said,

“ I feel like I just grew, like literally. When I think of ballet I think big chest! big chest! (and he mimes puffing up his chest and sticking it forward), and, I don’t know, but now, I just feel like totally like (mimes with his hands, brushing up his side, from his hips and waist), and my back just feels like I’m growing wings. I feel a lot looser, like more relaxed.”

In answer to my question as to whether he feels supported, he nods yes saying, “as soon as I feel stacking of the little muscles (touching along his spine), ...it’s crazy.” (clip #1-2, D6)

Step 2: Working the upper leg and pelvis in opposition to create space.

Context: coaching section on floor to differentiate the leg in the hip socket, kneeling to align legs and pelvis and activate the hamstrings, then applied to static positions in class.

Chart: C1, com 1, E1, 2, 3, now adding the legs vertically

Kneeling:

Step two includes first organizing how the upper leg connects with the pelvis. The purpose is to learn how to get the pelvis lined up and on top of the base of support (at this point, the knees), so that it can be the support base for the upper body.

This means lining up the bones: knee, greater trochanter, and continuing up with the upper body as before; using correct support muscles and releasing unnecessary gripping. The hamstrings need to be activated; the front of the thigh needs to lengthen away, and with this action of the thigh, the student needs to learn how to manage their abdominals to maintain a neutral position of the pelvis (pubic bone and iliac on the same plane).

This work took a lot of concentration for many students because they were not used to maintaining a neutral pelvis over their support base for a variety of reasons. Previously,

in order to keep their balance, they had developed ways to hold on with their muscles that created a lot of extra work. In the absence of a support from underneath, with good intentions, the students tried to 'pull up' from their ribs, automatically creating more tension. (clip 3, D4)

At the end of the coaching the students had a good understanding of where they needed to put their efforts and how much effort to use, to either support or lengthen. We all observed the greater trochanter lining up between the knee and shoulders; the pubic bone more or less, but not all, lined up with the iliac; the shoulders over the pelvis; and the head aligned and moving freely. There is little or no tension in the shoulders and the body is connected as one. A discernable line is developing from the base of the knee out the top of the head with a gathering of support muscles towards the axis.

Standing:

After coaching how to lengthen the whole leg, we then stood up, lining up the bones of the lower and upper body, stacking from the bottom. They learned how to work the body in opposition by pushing the floor away and maintaining an alignment of the leg while also supporting the weight of the pelvis off the legs. We reviewed pushing up the weight of the back off the pelvis, without lifting the ribs and shoulders and we reviewed the flow of energy patterns in stance, throughout the body.

We can see on video at the end of warm-up (clips D4, 6,7,Sr.) that this work in Concept 1, continues to develop a dynamic vertical structure of the upper body while aligning and connecting the whole body and the lower limbs. (C1, com1, E 1, 2, 3). It sorts out where and how to put and flow one's energy while breathing normally, (C1, com2, E1 with C1, com3, E1 & E3), which requires coordinating the inner movement even when not moving through space (C1, com3 E2). The work begins a relationship between the outside forces and inside forces, developing potential energy by pushing the floor away and pushing up the spine in opposition (C1, com2, E1 & 2). This work is important as a

pre-requisite to turnout because it releases blockages in the hip articulation (C1, com1, E2), and creates space or length between the pelvis and thigh. From this, students can more easily align their bones and access rotation.

At the end of the preparation and coaching sections on day four, (class three), the students had input enough prerequisite information to begin showing observable effects in relation to my observation chart. I observed that: about 80% of the students were on their way to having an active inner structure with the centre of weight over the support base, (C1, com1, E1), with the upper and lower body connected (C1, com1, E3). I say on their way, because I observed that although greatly improved, the pelvis was not quite neutral and the greater trochanter was not quite aligned between with the ankle and shoulder. They had much less tension however, not holding as much from the upper body and so their breath was more natural. Their core work was improved but the potential was not yet optimized (as indicated by the pelvis not being quite straight, not over the legs, so the hamstrings could not engage properly). The dynamic alignment had started but was not quite in a fully loaded state. They could achieve this in parallel at the end of coaching, and some could apply it in class.

Jane described the feeling when she achieved the above state of alignment as “less tension. It’s like, in a way, like more work but less like stiff and I can have movement through it.” Other words the students used were “feeling tall” and “longer”. (clip:8, sr.D4)-

By the next day the students were more secure and by the middle of the following two weeks, I observed big differences in their dynamic alignment. (clip: #1, D8, #1, D14, on rise at the end of the warm-up and plié exercise). They were much longer, using more oppositional energy that was well directed throughout the body. They had more

support from within indicated by sustained effort of the activated kinetic chains, and more control of their core support with their pelvis aligned and up on top of the legs. In the previous week, their necks and shoulders had been released of tension. Now I observed that the release of tension had descended, so that the rib cage was also relaxed indicating the inner supports were more efficient.

An excellent example of this was Eve who was one of the more advanced students. Eve has strength in her body and power in her movement, but when she started the process her body was held from the outside and the movement was muscled. Consequently she had a very thick musculature. Eve made a dramatic change after organizing her body and sorting out where the work needed to be, to only support her body. I observed that she completely released the tension from her neck, shoulders, ribs, low back, gluteus, and thighs. At the same time, she was longer and energized. Her body was completely supported, and balanced with ease, demonstrating her to be efficient while engaged (concept 1 in a state of readiness but not a fully loaded state). (clip: Sr/D4, standing after coaching session).

I brought the class to see what Eve was doing with her alignment and invited them to comment on what they saw. Some of the other students knew Eve well and had danced with her, so they would be able to see a difference. The first comment from one of her good friends was "who is this person?" The other students described her work as "not tucked, just engaged", "has breathing", "nicely stacked", "back wide", "feel her coming out".

Next in my planning notes I noted that the students were ready to add horizontal functioning of the upper body and external rotation of the femur in the hip socket.

Step 3: Teaching the use of the upper back and arms

Context: Floor exercises to build muscle strength, coaching while sitting on a chair to understand mechanics, and simple port de bras to develop the movement

Chart: C1, all of the components and their elements

This involves organizing the relationship between the back and the arms which includes: understanding the mechanics of the shoulder joint and what are mechanics versus movement; how to track the scapula; which muscles support the actions of the arms and scapula; where the movement initiates from; how to activate the kinetic chain from the scapula to the elbow to the wrist; how and where to flow the energy; how to apply it to Port de Bras; and how to coordinate it with the vertical opposition of the spine.

In Concept 1, this work develops smooth articulation of the humerus in the shoulder joint using good scapula-humeral rhythm (C1, com1, E1). It also establishes clear initiation of the arm from within the body and makes a good connection between the two (C1, com1, E3-4). To do this requires a good internal coordination and understanding of the flow of energy. (C1, com3, E2-3). I observed that when the horizontal pull is established in the upper back, (C1, com2, E1-2), it enhances the vertical support in the upper back (C1, com1, E1). It creates a 'cross' effect which I used as a structural reference.

When we did the horizontal work in the back, I noticed that the students really understood the idea of initiation. Susan remarked ,

One idea that made a strong impression for me personally was that movement in general needs to come from somewhere. It is essential to have an initiation point and to be able to identify where it is. Initiating your movement enables you to expand your movement further as well as being able to have control over it, creating clarity within your movement. (PV#5)

When verifying the effects on video during a basic port de bras exercise, I observed a definite connection between the body and arms and the pathways through the body especially from the scapula to the elbow. At this point, creating the opposition from one elbow to the other elbow was most important in order to establish opposition. Since the elbow to the wrist is more gestural, and I had a limited time, I explained it but did not push for results. I observed clearly energized, sustained, lengthened and a directed horizontal line with no hold or lift outside, with the arms in clear opposition (C1, com2, E1-2). I could see the upper body expand and fill out as Susan felt. More than anything, I observed a new level of engagement in the back that brought extra support. I saw that with this new level of support, the students also released even more, any tension they were holding in the chest. When we added the horizontal work of the back I also saw an improved alignment of the body. As the scapula descended, the weight of the shoulders had better support which brought them in line with the ribs and pelvis.

After we had done the coaching of the arms and back, I asked a few students to comment on what they were feeling. (clip: 1, 2, & 3, D5). Beatrice said she felt, "less tense in the upper body, feel just soft and kind a floating. Really feel expanding...felt good!" The person working as her partner noted that, "instead of being pulled up in the chest, the chest just flattened... but still very upright."

In her questionnaire, in answer to what made the strongest impression, Beatrice wrote:

The ideas and concepts about the arrows: one pulling/ lengthening from my tailbone to my head and the horizontal arrows across my back through my arms. The arrows of the body made a strong impression on me because it helped me reach new muscles and movement in my body.

Eve described the work of the back, as: “lengthened out, and my back was, it felt like water was falling down it and pushing out, and my neck was completely relaxed...It was nice.”

Step: 4 External rotation and review trunk stabilisation

Context: Coaching with floor exercises to find and develop rotators and standing to apply it to static positions and movement initiation.

Chart: (C1, com 1, E 2,3,1, com 2, E1-2, com 3, E2-3)

The main aspect of external rotation involves the articulation of the hip, learning how to rotate the femur in the hip socket, track the greater trochanter down and back, and use the rotation muscles in isolation, without gripping surrounding muscles. It also involves teaching the organization of the leg to have a rotational /spiral support. The energy flows in a spiral up and around the front of the leg and down the back of the leg while keeping the hamstring and heel to sitting bone chain activated. Most important is the core support and trunk stabilization that is essential to keeping a neutral pelvic alignment, allowing the femur to function smoothly in the socket. The oppositional energy of the upper leg and pelvis is more complicated with external rotation, especially when standing on one leg because the vertical, spiral and horizontal energy patterns need to be well organized. This principle requires a lot of internal coordination and flow (C1, com3, E2-3 with com2, E1-2).

The students really understood the principles involved in external rotation and were able to apply it to varying degrees. (clips; 8, D13 & 12, D7). In static positions, for those who were able to sustain a neutral pelvis with oppositional energy and the pelvis supported off the legs, I was able to observe a good articulation of the femur in the hip socket through a differentiation between the top of the leg and the pelvis. (C1, com 1, E2 & 1). There was less torsion of the bones in the lower leg, the femur was well

supported, and the lower leg, upper leg and pelvis were aligned (C1, com 1, E 1). Over the next week, I observed that the more the students were able to refine the rotation of the whole leg and apply it with opposition, this action gave further support to push the pelvis higher, and then even more tension released in the upper body. The positioning of the overall body weight was moving higher as the body lengthened and had better support from within.

When steps 1, to 4 were combined in coaching, the legs, pelvis and torso are organized together into a vertical line with oppositional energy, upon which the horizontal energy in the back is added. (clip: 6, 8, D7). When she did this, Ellie described the feeling as, I “feel the space from the pelvis to my legs and I feel energy going down, not clenching (she makes fists and pulls them into her and up), and opposition lifting up but relaxing while going into the ground.” The class remarked that this dramatically changed the look of her body, getting rid of unnecessary blockages around her pelvis and thigh (clip: 4, D12). Maria concurs that from this work, she feels,

more extended and longer in my legs, and back. Opening across my back is still a significant challenge for me, but I feel more aware of how I can use this energy line to my advantage. Freeing blocked energy (in my head, upper body, shoulders, and face) is another challenging concept I will continue to work on.

I feel stronger-maybe not physically (muscle) yet –but more secure and stable. I think I’m achieving this feeling through working on extension, and using energy lines up my spine and across my back. (YBS#3)

This was a feeling shared by many students when they applied the work up to this point. With this level of comprehension and basic control, I started to add build ups throughout the class to allow them the opportunity to build the physicality and become proficient with internal movement. Part of the build up means, learning how to transfer one’s weight and organizing a new balance of energy to stand on one leg. (clips; 12, D 7 tendu exercise). It is at this point that the concept of differentiating the use of muscle forces on each side of the body becomes important.

Step 5 : Adding forces to develop a dynamic alignment and extension (lengthening) of the legs.

Context: Coaching with floor activities to find leg extension and standing with gestural leg extended to coordinate differences between standing and working legs.

Chart: C1. Com,1 E 4, 2, 3, and C1 com 2 E1-2

The last step to putting concept 1 together, involves understanding how to sustain energy with an extended limb, especially for the gestural leg (also known as the 'working leg'). In order not to create blockages in the hip articulation, the students need to know how to organize pulling up the knee, only as necessary, without over working the thigh, while feeling like they are extending the energy out the back of the leg.

In concept 1, this focuses on C1, com1, and E2-4, com2, E1-2. Some students were able to apply the results quickly. All of the students found the work in coaching, however in general, this work took time to integrate into the body and be applied in classwork. Even though some students did not achieve the full effect, I could see that the effort to produce the effect enhanced other elements. When they attempted to energize the working leg, they directed and organized their muscles to pull out the leg. This was observable through the maximum elongation of the leg. (clip: 15, D7& 23, D13, tendu devant and arabesque positions). When they did this, I observed that the rest of their body became further engaged and more supported.

In the junior class, I observed this partial effect of extending the working leg with sustained, reaching, effort, while pushing away through the vertical axis while maintaining core support. (clip: 25, D13). The student was executing these ideas in an arabesque. Charlotte was working on the horizontal and vertical cross in the back while

pushing away her supporting leg and maintaining her core support. When she lifted and extended her gestural leg, I could see the whole energy level in her body increase and her engagement as a whole, amplified. The spatial tensions were now evident because I could observe clear pathways through the body. Without talking about coordinating and balancing the lines, they came naturally as a result of a clear initiation, clear direction through the body and clear spatial tension. (clip: 25, D13)

When the extension of the leg and the supporting side begin to work in unison, I observed the students play with balancing the energy between all the parts. When they got the balance of the inner muscular forces, without tension, I saw the stability, which was not held from the outside but grew from within to out. Karen described this effect:

I feel more length through extension in the spine and legs, and a greater sense of control over my entire body. I think my understanding and use of energy in class has also improved, which is actually making the exercises much more enjoyable. I am beginning to open up through my back and shoulders, which is a great accomplishment for me as my closed in posture is something I have noticed in myself for years without knowing how to improve in this area. (YBS#5)

Now that the students had developed a good understanding and basic functioning of all the elements of Concept 1, they began to show results throughout the classwork. Where the level varied was the extent to which they could use the concept in class. This capacity to use the concepts and therefore the results, were evolving daily as they found new ways to use the concepts and deepened those they already established.

Until this point, I remarked in general, that they were much more concentrated with an inner focus. Their bodies were more energized with a consciously directed energy and intent, working towards a neutral and dynamic alignment and extending their energy outwards. I could see overall, that they were in a state of readiness to engage in movement. The students could not always use this work but the mental and physical

understandings were there. I could see from this work, they were creating a clear shape to their body, by combining an active alignment (C1, com1 E1) with organized parts to a well connected trunk (C1, com1E3) with a clear understanding of where the movement started and progressed from inside to out (C1,com1,E3-4). It was less blocked, so freer and fuller with a sense of openness to the space around them. This came when the students combined on organized oppositional energy (C1, com2, E1-2) with a good alignment (C1,com1,E1) with a well connected core and trunk stabilization (E3).

I saw a number of students achieve the full functional level of Concept 1. One example in particular was a complete surprise. Alla was extremely weak physically. In coaching, I have documented video of Alla being able to apply a number of aspects individually over the course of the first two weeks, however in class, she had difficulty maintaining her posture (clips: xyz, vs. JPG008 Alla in a rise in second position). On the second to last day, Alla came alive and showed substantial results vs. (clip: 8, D13). Alla was able to use a combination of concepts which brought another level to her work.

We were imagining painting 'energy pathways' with a paintbrush on partners, indicating where the pathways begin, where they flow and how they work together. The supporting leg flowed down, the working leg flowed out, the spine flowed from the base, through the body and out, the back and arms flowed out through the body from the centre, and while pushing down into the floor, there was a flow from the floor all the way through the leg and body. The work of the core being engaged was understood. Alla extended all her lines, stayed connected, engaged, lengthened, and breathed functionally, while in the coaching part of the class (clip: 6,D13). During the barre, Alla demonstrated full support of her body with oppositional energy maintained while in motion (clip: 12, D13, arabesque with a very good sense of line).

Alla was one of the two weakest students in the class who had little understanding or control of inner movement at the beginning of the process. By developing the work of Concept 1, Alla demonstrated results that show the effect of the system. I will use the example of Alla to review the observable effects of Concept 1 and note the overall effects that are evident.

4.4.3.1 Two case studies: Observations for Concept 1

Example one:

In general, at first glance, what I observed primarily in Alla is a clarity of the body shape from a dynamic alignment, with spatial tensions and directed energy. There was a well-established oppositional energy throughout the body which gave a long and continual line that sustained itself. The position presents itself as unified, coordinated and engaged. She looked like she had a good amount of control however she was not yet completely stable.

Component one: Body Function

E1: Inner Structure: Alla had a dynamic alignment with all the structural lines active and sustained with the use of opposition. Her ankle, knee, and femur were all in line and her pelvis was well balanced on top of the leg. Her spine was aligned and well supported. The bones of the foot were not however fully aligned on demi-pointe so that her centre of weight (gravity) was slightly behind the support base, which is why she was not completely on balance. Despite this, she still has little tension in her neck.

E2: Articulations: There was lengthening and support with space, in Alla's spine, hip socket and knee. Normally there would be slight gripping in the ankle because of the

alignment of the foot, but I could not evaluate this from video. The shoulder was free of tension, falling into line with the body and arm.

E3: Central Body Relationships and Initiation: Alla's body was unified as a whole, with her core engaged. The supporting leg and the pelvis were supported and aligned as one. The gestural leg had a good level of opposing force with the pelvis so it is clearly integrated. The shoulder was aligned well, contributing to the overall line but needed to be engaged more. The scapula was slightly released so the point of initiation was not completely clear. We basically saw the line of the movement, because the back was fully supported and directed in coordination with the energy of the arm.

E4: Spatial tension: Due to a good oppositional energy, throughout the parts of the body, which were well coordinated, we can observe clear pathways through the body and lines from the fingertips to the toes.

Component two: Effect of forces:

E1: Energy: Alla was engaged with a supportive muscle control and oppositional energy, contributing to a dynamic alignment. To have spatial tensions, required that the internal forces be energized. We can observe on Alla that this energy was sustained and specifically directed. She was using the energy to support herself and her limbs along structural lines; she was not using it to hold herself in place. We can observe this noting how she was supported from within, not lifting her shoulders or holding in energy from the outside. She is almost completely balanced and supported without tension on the vertical plane, while simultaneously balancing tension pulls sagittally with her gestural leg. Her movements are sustained and lengthened.

E2: Forces: Alla had an intentional contact with the floor from which we see her apply pressure and push away. This was giving support to her weight, positioning it higher. For Alla, she was sustaining a good level of potential energy but she was not in a fully loaded state, ready to move on to another position because she was sustaining a balance and not planning on transitioning to another movement.

In general from this component, we can see that Alla had much more control and stability than she had at the beginning of summer school. Her body was lengthened out and her structural form was enhanced. In the beginning, it looked like Alla would recoil from her environment (clip 7 or 8, D4, rise in second position). By day 14, Alla had filled out her personal space and she was in relation with the space around her. To complete this relationship Alla would need to develop her outer eye focus.

Component three: Supporting Elements:

E1: Breathing: Alla was working very hard. She was not used to this level of engagement, but she was relatively relaxed in her upper body and was breathing normally.

E2: Coordination/Rhythm: The coordination of Alla's entire body was well managed which was helping her to sustain the inner movement.

E3: Flow & Phrasing: We saw a flow of energy from the inside to out.

In general, the elements of Concept 1 were working well together inside the body, which can be seen by the alignment, connectedness, ease of the movement and continuity.

We can observe that Alla had supports from within and was well balanced with little unnecessary tension. She had an invested effort: mentally & physically, connected with & through the body as a whole, with directed tensions. She was energized internally, organized internally, with a supported structure. Alla met the criteria determined by the research to be efficient and engaged. Her lines were clear and she was in a state of readiness for motion with her weight well managed and her body functioning well. The work meets the criteria of the observable effects and the overall observable effects of Concept 1. As a result, Alla has a greater clarity, control and stability to her work.

Repetitive application of this work to build-ups in class work helped Alla to solidify these abilities. The only observable effect that Anna was not displaying, was an optimal use of forces, which affected the level of engagement. When the elements from Concept 1 would be integrated into the muscles a bit more, the work at this level would become easier and more natural for Alla, requiring less effort and concentration.

Example two:

In this example, we can see a difference, when a different student who displays all the above noted effects, adds another dimension to the work by optimizing his potential energy into a fully loaded state. (clip: Sr. Pose, D3, retiré balance). Alexis worked with me for nine months during the third field context. He had fully developed this work to the point that it was in his muscle memory. Even though he was starting to get back in shape, he was able to access this state quickly. The following are my observations of his work using the Results Flow Chart instead (4.2.1) of the Observable Chart (appendixE). Since I have determined that Alexis already compares to the same criteria as Alla, I will not repeat the same information, but will explain the observable differences, and show the progression along the Results Flow chart.

As mentioned earlier, Alexis was able to activate the opposition in his body by pushing away the floor and pushing up against gravity. This took some effort for Alexis but not an excessive amount; not like it did when he started on the process ten months earlier. In both clips, he was standing on rise on one foot for an extended period of time without holding the barre. We can observe a heightened engagement from an increased, sustained energy output, because of an increased elongation of the whole body and pressure with the floor, which has lifted his centre of gravity. A line from the point of support out the head can be drawn. Towards his axis he had an increased engagement in his abdominals but not his deep back muscles, and as a result, there was more work than there should have been in his chest which created a bound energy. If he connected into his back and engaged the deep muscles, the tension in the front would be released. In the second clip he decided to add a movement with the arms taking them from in front (first position) to up high (fifth en haut) (clip: D5 retiré with arm movement.). While he executed this move there was total fluidity in the joint, meaning his articulation was functioning smoothly. His arm movements were purely mechanical: he did not add on dynamic movement or breath to activate a dynamic use of the trunk. He was being functional and was energized with a body that was filled out vertically and horizontally.

From this if we look at the column under Overall observable effect, we can observe an economy of effort: appropriate tensions, fully supported and balanced without (much) extra tension, and good mechanical function. There was an invested effort: mentally & physically connected with & through the body as a whole, and directed tensions in opposition. This meant he was energizing internally and organized internally with a clear internal structure, and his body was filled out. His breath was not totally functional as there was some bound energy in the chest. He would need to nuance where to put his effort in his torso.

Under results, Alexis had a heightened level of engagement and was relatively efficient in his function when one considers how long he could easily sustain himself in balance without holding from the outside. He was well connected with the position of his weight supported high.

Looking at a quality of work, I can determine that he was more or less in control of his body, was very stable, had clarity of his body's movement and form, and had a physical intent with an enhanced structural form. There was length in the body and the elements of the concept were working together as one.

In both clips Alexis was sustaining a balance at the end of an exercise. He was not planning on going anywhere but he could easily transition from this state because overall, he had a clear use of his energy and control, and his inner forces were fully loaded. Alexis could easily be ready to transition onto another movement if he intended but he would need to take his energy from sustained to suspended by letting his energy flow into motion.

In his own words, Alexis described his reaction to this work:

I believe I would not have understood many of the ideas if the 'supports' had not been put in place. The supports (shelves, dimples up to neck etc.) created an alignment and a strength giving me the room to start putting in more artistic based ideas into place.

4.4.3.2 Student results: 'Inside the body'

The following, are the results of the student data which are related to Concept 1: Internal movement, and contributed to the Results flow chart.

Concept 1: Internal movement, involves getting inside one's body, developing inner awareness, a kinaesthetic sense, and focus. For the students, many remarked that 'getting inside their bodies' was one of the things that made the strongest impression on them. A nine year old described it as, "You can feel inside"; a ten year old said, "I actually know how to get inside my body and work"; a twelve year old described it as, "Feeling without looking" a fourteen year old learned, "you should always be working on the inside"; and a twenty year old Japanese student explained, "...Felt growing up...Can feel floating...Feel the space to move". A participating teacher explained that she came to understand the work "By the doing. I had to experience it and TRULY LISTEN to my body." (YBS#1).

When speaking about internal movement, the comments from the student data included key words connected to various aspects of the system. Their comments come from their own experiences when they integrated this work. In the following example quotes, I have underlined key words that relate to the results presented above for Concept 1.

One of the important aspects to the system is connecting to and directing one's body. A young man dealing with a growth spurt, associates sensing with better muscle control;

There's a development of sensitivity. Despite my ever-increasing size, I feel as if I am much better at using my internal probes to feel which muscles are working in which way, and how to manipulate those muscles. (AU#1)

Isolation of effort and energy, are other key elements of my system that support an efficient use of the body. The students expressed how they experienced this work;

The exercises enabled you to isolate the muscles needed to do a certain action and or use your body in an efficient manner. Only using what you need enabled me to access energy. The energy is a play with (release, opposition, and letting it happen instead of forcing or making it happen) and using your body with efficiency (only using the muscles you need)(YBS#1).

Narrowing, lengthening through my body so there is never ending energy PV#7:

Efficiency and releasing tension resonated with a number of students;

The main ideas that I received the strongest impression were, that you do not need to over work causing strain, to just work what is necessary which still requires effort. When dancing you need to feel inside your body, and to expand your energy to take up the space. (PV#4)

Some differences that I feel in my body is that I no longer have to work/strain everything. I can now redirect that effort to other concepts. I can also feel a sense of lengthening and creating space between my bones. By creating the fundamentals, I can now incorporate the ideas into my technique which feels drastically different to how I was dancing/working before. (PV#6).

Other students described feeling different in how they danced;

I feel extremely in my body at this point. Feeling more in control while also being able to explore my movements more. I've realized the energy I used in the wrong places created tension, when that same energy could be used to improve my dancing. I feel much more present in my work and have noticed the power of intention in a dancer. (PV#5)

My body feels completely different. I feel longer when I dance, and no tension (when I am doing it right). It makes the movement much more enjoyable for me, and I feel like I could become the dancer I want to be if I keep working this way.
PBS #3

I feel differently in my body by the fact that I feel more connected as one body. I can feel clear the areas I need to improve and that I am not quite there yet, but I can feel moments when I grasp it even if for a second, and the tools to strengthen those moments. PBS #4

With this work on the concepts, the students felt they could direct their body;

I feel I was able to take in many of the ideas but the idea of energy lines made the biggest impression. With the lines I was above to find stable balances, correct posture and continuous movement. PV#2

“I feel like my body is under my control now, opposed to it controlling me” (PV#1).

I have arranged the results from all the student data that were associated with getting inside the body and internal movement, into categories by type. See Table 4.1, shown below. The results of the student data relate directly to the observable effects, or the results as listed in my Observation Chart for the teaching data. This direct correlation affirms how working on the individual elements of the system and combining them, produces the desired effects.

Table 4.1

Inside the body

Preparation & Elements	Observable Effect	Results	Quality of Movement	Emotion
Sensitivity Connection to self Energizing Isolate muscle Opposition Initiation Deep muscles Core 'Energy lines'	Release of tension Freeing blocked energy Not strained Longer Taller Stronger Creating space Well aligned Move freely Stability	More control Strength Stability Efficiency Balancing easier Only using need More present Power of intention Breath Effort but easier harder, but less tense	Expansive Continuous Smooth Linked Light Fluid Articulation Sustained Suspended	Enjoyable Felt nice Felt good Feels free “moving any other way seems boring”

4.5 Concept 2: Dynamic movement

4.5.1 Laying the groundwork: Preparing Concept 2

Through Concept 1, the forces in the body were developed so that the internal actions of the body could now support the external actions of movement. In Concept 2, the goal is to develop the various basic actions found in ballet movements through managing one's weight with a dynamic use of forces. Accomplished intentionally and with momentum, the movement will be efficient and articulate, rather than over muscled or bound. To develop the elements in Concept 2, I built the movements action by action, applied to different parts of the body. The presentation of the results follows the order of steps I used to teach the concepts.

The following are definitions relevant to Concept 2:

Dynamics: Relationships between **motion** and the **forces** that **cause** or **change** the **motion**.

Force: A term which quantifies the concept of push or pull.
It is the application of energy required to produce a motion, to change speed, direction or shape.
The amount of force will affect acceleration and deceleration and is proportional to momentum.

Momentum: -Mass x velocity
-Represents a quantity of motion or a tendency for a body to maintain its motion; its velocity and direction

Force and momentum are vectors. They have both magnitude and direction. Momentum is changed in magnitude and/or direction determined by the magnitude and direction of the force applied to the object.

Action: a separate motion. Ex: Pushing the floor to point a foot.

Step: a number of actions or parts of the body coming together simultaneously in movement. Ex: a glissade or temps de cuisse.

Enchainment: a number of steps connected together creating a movement phrase.

4.5.2 Assessing the students for Concept 2

By the end of day seven in the senior class, my planning and field notes indicated that the students had reached a point where I could begin developing the work of Concept 2 (see Appendices I and J). They had a good physical understanding of dynamic alignment, consolidation of the support muscles, support of their weight, and lengthening along the vertical and horizontal axes. Although the students did not have a complete mastery of these elements, they were able to use them together with a certain proficiency that was improving daily.

When assessing the students' movement according to Concept 2, I saw that they enjoyed travelling but the movement lacked depth, articulation, and efficiency. They needed to develop the use of the trunk in motion, how to coordinate the arms with the movement, and how to push and use the floor to move their weight.

4.5.3 Results: Observable effects of Concept 2

Previously, we worked on dynamic alignment using oppositional energy but we did not take the energy to the point of a fully loaded state where the inner forces have their potential optimized in a moment of intentional pressure against the floor. In order to maximize the effect of Concept 2, I needed to teach a fully loaded state as a prerequisite to the elements in the component: Effect of Forces (C2, com2, E1-2). This state is central to Concepts 1, 2, and 3. It is the build up of intentional pressure (C1); in the middle of a preparation or the load and release of energy for motion (C2); at the cusp of one action transitioning into another (C3), such as at the bottom of a plié or at the height of a grand jeté. The work of a fully loaded state is fundamental to a quality and quantity of dynamics, contributing to a refined and amplified motion.

Step 1. The ends of the actions in a plié:

Context: Plié Exercise.

To maximize the moment of a fully loaded state we worked on the musicality in a plié. The students learned to use the last beat of the bar to either press into the bottom of the plié without stopping the motion, just before pushing up, or to use all the supports at the top of the plié to push the weight of the pelvis up and off the legs while simultaneously pushing down in opposition, before releasing the oppositional forces. This uses the organization of the body accomplished in Concept 1 and adds additional coordination of the body with forces, timing and a continual flow of energy at the end of each action (C1&C2, com2&3, E2&3).

When the students were able to accomplish this action, we could see the pressure increase (relationship between the inner and outer forces). There was a physical intent that was not there before. The body lengthened, the weight was more supported and the quality of their movement became naturally more fluid, fuller and connected (clip: #15, D11. *Plié exercise*).

When this work was used throughout class I started to notice the bodies change shape. There was more definition and length. The students described how they felt as; “like separation kind of and less gripping, don’t feel like welded together...feel the space. It’s still like the same amount of work but its gone in different places. Instead of gripping, its like energy moving.” (clip:#1,#11,D7. *Plié exercise*)

Step 2. Upper body and arms:

Context: Upper body: Non-ballet exercises in which the spine is rounded and stretched by pushing or pulling in opposition with the floor, partner or barre. Arms: Non-ballet

exercise of pushing away the wall and partner, then doing arm movements with the same feeling of initiation and extension.

The next portion to work on was the trunk. Through a number of different exercises, we worked on articulation of the spine (C2, com1, E2), how to initiate and flow energy through the body in movement (C2, com1, E3 with C2, com3, E3), how to continue extending the inner movement out at the end of an action with opposing forces: spatial tensions (C2, com1, E1+4 with C2, com2, E1-2). (clips: D5,1:19:55 (Alexis, Brit, Jane) & D12, 2:23:25, *end of the first exercise facing the barre, pulling away and rounding the back sequence*).

When we started, the students' use of the upper body was small and passive. Some of the senior students had bigger movement but it was not very articulate. (clip: Sr.1, D6, *side port de bras*). We established the use of an inner pathway of movement while in motion; how the outer pathway could be much larger; and how to coordinate and link the two. The students were then able to take what they had developed in C1 and use it to help themselves create larger movement from inside to out.

Context: We then worked on various circular movements in ballet: port de bras forward (*penché en avant*), side, *cambré*, and port de bras en rond.

The side port de bras was the easiest because the flow of the spine and the arms from the upper back goes in the same direction. The core group of students in the research understood the ideas. They worked with increased energy (C2, com2, E1), with an internal flow of energy through the body and into the pathway of the movement, (C2, com3, E3), and with spatial tensions (C2, com1, E4). (clip: #10, D7, 1:00, *upper body*; #14, D1 *with push away of the legs involved*; #Sr. *P de Bras*; D5, *full out*, D15, 2:17, *results with the class in general*). The result was a heightened, deeper engagement, with

a much clearer, larger, circular shape to the movement that was smooth. When the students finished the port de bras, I saw an extension of the vertical axis with openness to the space around them. Since the students were dealing with a functional level at this time, they had not added any momentum so the movement did not yet have a specific dynamic action.

Example- (D15-2:18:36), Exercise explanation:

Barre Exercise: Port de bras ending of the first exercise standing, facing the barre.

Counts

- 1-4 -tendu side (1) plié in second position and release the left hand to en bas (2)
 -while stretching legs, large circular port de bras up with the right arm through
 -second to fifth en haut (3-4)
- 5-8 -and over to the left (5-6)
 -plié in second while in the bend sideways (7-8)
- 1-4 -stretch the legs while reaching left (1-2-3),
 and retrace the circular path of the port de bras (4-6),
- 5-8 -to open to second (7-8)
- 1-4 -tendu to the side (1), rond de jambe en dehors to the back (2)
 and lunge (3,4), with release of the head and shoulders forward,
- 5-8 -back bends with the arms extended forward (5-8)
 -come up and lift both arms to fifth en haut (1-2)
 -spiral the back to the right while still in the lunge, (3)
 -open the arms to second position while spiralling, pulling out (4-6)
 -come back to a square back while standing up on the front leg in tendu back (7)
 -close first position (8)
 Repeat to the left

After working on developing this movement, one of the students described how she felt; "My spine was elongating, just reaching out. It felt good, like I was getting length. It felt stretched out." Her partner who was watching observed that, "it looked way longer, every vertebra just kept going, like it was connected. It was like I don't know, perfect." (clip:0012, D11, *student and partner talking after working the side port de bras*).

In another example of the side port de bras we see a student who was working on really reaching out the movement to the maximum when at the side. He then pushed outward and upward, accelerating in a circular trajectory, which kept the movement extended. This added a greater suspension at the top and a larger openness in the upper body with no holding. He then released the extension in his spine as he prepared a lunge and did the same extension of energy in a backbend. The student was working on getting the maximum out of the stretches by using all the music to the end of the phrase. He then pushed quickly into the next movement. The objective was functional but it produced a dynamic result because of the use of forces, momentum and timing. (clip: D5-1:20:45, *Alexis, port de bras sequence, end of the first exercise*).

When we worked on the forward port de bras the students learned how to coordinate different initiations and flows of energy within one circular motion: that of the spine (coccyx to neck) and that of the arm (scapula to wrist), (C2, com1, E3 + com2, E1 + com3, E3). I could see the individual observable effects of an easy flow of movement with extended pathways, through the body and through space, moving as one. Again, the result of this combination was a deeper engagement, a fuller and articulated movement in the body that was clearly shaped, as was the space. Even students who had previously not used inner or the surrounding space before, achieved this (clip:#11,D13, *Alla, port de bras forward and back, end of the pli   exercise*). The senior and core group of students were able to achieve the same result with port de bras en rond (clips: #20, D11, *port de bras sequence, end of the rond de jambe exercise*. #1, D12, (*idem*), #1, D1 (*port de bras en rond, end of the pli   exercise*]). The students had achieved certain elements but were still working at a constant speed. On day 11, we started talking about flow of movement and drawing movement by connecting the dots with a flow of breath. By day 12, I could see in general a quality of movement in the port de bras. It was deep and full, continuous and fluid, all connected with sustained energy. One student described her experience of this work as

...very helpful in feeling extension through the spine, movement through space and flow

- Energy lines, movement and flow
- Extension (up and through the back, across the back)
- Initiating from the core:
 - -Relaxing outer skeleton (shoulders, ribs)
 - -Supporting and moving arms from the back
 - -Extended through the spine and head
- Opening up movement, not just blocking energy (in the head and upper body especially)
- Dancing, not just moving (YBS: #3).

When the port de bras en rond was accomplished using a load and release of force and speed, there was an added dimension to the movement. In one example, at the beginning of the movement, the student created a loaded point by spiralling his body in the opposite direction to the "en rond" direction. When he released the forces, we could see the acceleration, so the momentum increased (C2, com2, E2). In this case, the movement was circular, so a circular momentum was created with a centrifugal force that helps to extend the movement of the trunk away from the centre. The student also added inner forces to extend his movement. The momentum helped carry the dancer until the moment he decided to move on by applying a different force. The second half of the port de bras changed its state of motion as the student switched from using momentum and suspension, to using a controlled and sustained energy when he reached out the end of the en rond motion as he bent forward and down. As he rolled up we see a deeply articulated use of the spine. This student, who could access a low initiation point in the spine and use the extension of the spine with the extension of the action, has movement that is deep, full, extended, and articulated. (C2, com1, E3-4+com2, E1-2). The body and movement were worked as one, flowed and had a change of rhythm (C2, com3, E2-3) (clip: D5, 1:14:00, *port de bras en rond, end of the pli   exercise.*). The dynamics modulated through the first half and we could see an ease of the movement. The intentional playing with the forces and timing throughout the port de bras with flow, phrased the first part of the movement (C2+C3, com3, E3).

Step 3. Push to Point:

Context: Exercises at the barre and centre where I incorporated actions of a tendu or jeté, lower in an open position and push off with the foot to transfer weight; forwards, backwards or sideways.

The next step was to create a purposeful connection between the foot and the floor and develop the push-away action, to produce momentum in the body. The students did not have an intentional control of transferring their weight: weight not over the point of support before pushing; weight falling more than pushed; and not pushing enough with the whole leg and foot to build enough speed. This meant the students couldn't travel much or they travelled but had little control over their actions. (clips: D5 1:07:01 *jeté exercise at the barre, transferring weight forward and back [see below]*, D5-:41:34 *tendu exercise in the centre*).

Example, (D5 1:07:01), Exercise Explanation:

Barre Exercise: Battement Jeté
Begin in fifth position

Counts

- 1-4 To the front:
 - 2 jetés with the accent in, closing 5th. (+1 +2)
 - 3rd jeté accent in, finishing in cou-de-pied. (+3)
 - work the position (+4)
- 5-8
 - plié 5th (5) chassé forward (+) stretch supporting leg with gestural leg (inside leg) finishing in extension back, jeté height, with the. (6)
 - maintaining straight legs, push with the front foot to transfer weight backwards onto the back leg, finishing in extension front, jeté height. (7+)
 - close 5th. (8)
- 1-8 -repeat to the side
- 1-8 -repeat to the back
- 1-4
 - jeté back & piqué (+1), 1/4 de jambe en dedans to finish side (+)
 - repeat above side to finish front (2+), piqué front (3+), brush to the back

- through first position, finishing in extension back (4)
 5-8 -repeat piqué rond de jambe but finish in fifth position front.

Transition

- 1-4 -rise to fifth position
 5-8 -cou-de pied position on a rise
 1-4 release the barre and balance
 5-8 -détourné to the other side

Example, (D5, 41:34), Exercise Explanation:

Centre Exercise: Battement tendu

Start en face in fifth position back

Counts

- 1-4 -tendu the back leg (right) to the side (+), lower into second position (1)
 -push with the right foot to point tendu side (+), close fifth front (2)
 -repeat with the left leg other side (+3+4)
 5-8 -2 tendus over right foot, left foot (+5+6)
 -tendu right foot to second (+), place in cou-de-pied on a plié (7)
 -stay in a plié and extend the right leg to tendu front (8)
 1-4 -rond de jambe dehors while straightening the supporting leg and changing
 direction to the corner, finishing in croisé back, (+1)
 - turning the supporting side, pivot towards the back leg, finishing tendu front to
 the opposite upstage corner (2)
 -step forward onto the right foot into plié with the left foot cou-de-pied back (3)
 -pas de bourrée over to finish facing front (4)
 5-8 -3 tendu over (+5 +6 +7) and stay (8).

Repeat to the left and reverse.

The students first worked evenly to get the sensation of pushing the floor, continuing the movement through the body, and then pushing the floor away with the foot. (clip: D7#16, *plié chassé en avant, allonger*). When they later increased the speed of pushing away, I could see the weight propelled forward or backwards and transferred effectively. This was a much more dynamic movement that allowed the students to get to where they were going fast enough, so they now had enough time musically, to pull out the

movement at the end of the push away (clip: D10-1:57:00, *jeté exercise at the barre*). The lengthening of the end of the actions by either extending the gestural leg or pushing up and off the supporting side, had already been developed. The next step was to connect the beginning and end of the action, progressing the energy from the point of initiation/push, and having it flow from the floor, through the legs, pelvis, and spine etc. Following through the body, made a large difference in supporting the motion of the upper body making it look more connected as one and easy. It also coordinated the inner and outer motions, letting the movement pathways flow from in to out, merging. (C2, com2, E2+com3, E2-3) (clip:D11, #19, *core group doing the jeté exercise.*+D5,1:07:01, *Alexis in the jeté exercise*)

Overall, the movement accelerated, the body had momentum, the weight shifted easily and it had a lighter quality. There was intentional movement through space that was fuller and continuous. The movement was also much more musical with a variety of dynamics.

Step 4. Plié to push:

Context: Any actions at the barre or centre that contained a relevé.

This element, (C2, com2, E2), is the heart of the system where the student learns to manage the quality of an emerging action and to link the beginning of an action. There are four actions, which need to be well understood and coordinated: 1. How to link the plié; 2. How to push down, to go up; 3. How to push in one movement; 4. How to continue and sustain energy and oppositional forces when one gets to the height of the action. This will maximize the amplitude of the action and facilitate a transition.

When we began, the students were not pushing into/from the floor, following through the body with the energy or using the action to help the body sustain the motion (clip:

D5-:33:55, *pirouette exercise*). To test the idea of just applying the concept instead of building it, I introduced the idea of pushing the floor away. There was some dynamic, but the physicality of the motion was not present and it could not be sustained.

We began by working the suppleness of the articulation of the ankle in the plié, to make sure the students understood how the joint functions without gripping surrounding muscles (C2, com1, E2). In addition, the students learned that the bottom of the plié is a turn around motion to begin anew, not to finish an action. We then started to get the push-away in one action (clip: D9: #004, *relevé retiré at the barre*). Next came learning to work the energy from the floor, through the legs and pelvis etc. and pushing down into the floor to go up, instead of trying to lift themselves (clip: D10#14, *Ellie in temps lié en avant*). It took time for the students to be able to work all four parts together. Linking the plié was inconsistent (clip: D11#23 *drill-relevé suivi at the end of the barre*).

Example, (D11#23), Exercise Explanation:

Barre Exercise: Relevé Drill

Begin facing the barre in first position

Counts

- 1-4 -plié (1) push to relevé (2), stay and continue la repoussée (3+4)
- 5-8 -repeat
- 1-4 -2 plié relevés de suite (1-2, 3-4)
- 5-8 -plié (5), stretch and tendu to second (6).
- lower to second position (7, 8)
- 1-16 -repeat in second
- 1-16 -repeat on the right foot with the left foot in cou-de-pied back.
- 1-16 - repeat on the left foot with the right foot in cou-de-pied back.
- finish in first position.

Coordinating the legs and feet to push away in one motion was the most difficult though they worked well at continuing the oppositional energy at the top of the action. For the students who were able to move more quickly they were able to get a sustained almost suspended movement. The movement looked long, light and grounded, and purposeful with good balance and control (clips: D10#009,1:37-1:00, *relevé retiré in the rond de jambe exercise at the barre*), D15-1:23:48, *relevé drill in the centre, well done by core group and seniors*).

Example, (D10 #009, 1:37-1:00), Exercise Explanation:

Barre Exercise: Rond de jambe
Begin in fifth position.

Bars

- 1-4 -relevé retiré (1), stay and continue la repoussée (++), plié 5th back (2++)
-reverse above (3++, 4++)
- 5-8 -plié, tendu front (5++),
-stay on plié and rond de jambe en dehors to the side (6++),
- stay on plié and rond t de jambe en dehors to the back (7++),
-stretch the supporting leg (8++)
- 1-4 -four complete rond de jambes en dehors (1 bar each)
- 5-8 -plié to the front in attitude 60-90 degrees (5++)
-stay in plié and rond de jambe in attitude, en dehors à la seconde (6++)
- stretch both legs to extension to the side 90 degrees+ (7++)
-close fifth position back (8++)
- 1-16 -Reverse the exercise

Ending Port de Bras

- 1-4 -port de bras forward (1++, 2++) curl up (3++, 4++)
- 5-8 -cambré (5++, 6++) up (7++, 8)
-prepare with spiral to the right with the upper body (++)
- 1-6 -port de bras en rond towards the barre
- 7-8 -prepare with tendu back on diagonal to the barre, and place forth allongée
- 1-6 - port de bras en rond away from the barre in fourth allongé (lunge)
- 7-8 -stretch the supporting leg (7) and lift the back leg into arabesque (8)
- 1-8 -rise (1), work arabesque (2,3,4)
-balance (5, 6,7) -close fifth on rise (8) and turn to the other side (++)
Repeat all on the other side

The work was reinforced through drills to build the physicality. The core group of students began to get proficient in drills on two legs (clip: D12-1:36:40, *relevé drill at the barre, faster*) and on one leg in an open position of attitude (D12-1:49:30+ D14#7).

(D12-1:49:30): Exercise Explanation

Barre Exercise: Ending to Petits Battements, Balances in attitude
Starting fifth rise, on diagonal towards the barre

Counts

- 1-4 -lift back leg to retiré back
- 5-8 -extend leg to attitude back
- 1-4 -plié in attitude (1, 2), quick rise in attitude (3, 4)
- 5-8 -stay in attitude and work la repoussée (5-8)
- 1-4 -plié in attitude (1, 2), quick rise in attitude (3, 4)
- 5-8 -plié in attitude (5, 6), rise in attitude with 1/2 turn en dehors to other side (7, 8)
- 1-4 -balance (1-4)
- 5-8 -allongé to arabesque (5, 6), close fifth (7, 8).

Some of the senior students were also able to start implementing the work in pirouettes, with a well coordinated push off in one quick motion, with a strong supporting leg that sustained the energy, staying up throughout the turn (clip: D10#15 [see below], *Ellie and Brit in Pirouette exercise*).

Example, (D10#15), Exercise Explanation:

Centre Exercise: Pirouette
Starting fifth position en face

Counts

- 1-4 -tendu side right leg (1), plié fifth front (2),
-relevé retiré right leg (3), plié fifth back (4)
- 5-8 -tendu back right leg (5), plié fourth (6)
-rise in fourth (7+), plié fourth (8)
- 1-4 -single pirouette en dehors (1+) finishing plié fourth back (2)

- double pirouette en dehors (3+) finishing allongé fourth back (lunge) (4)
- 5-8 -dégagé en tournant towards the back leg finishing croissé tendu front (5)
- tombé forward onto the front leg in cou-de-pied back,
- pas de bourrée over (7+8)

This looked like quite a different quality of work than five days previous (clip D5-33:55 *Pirouette exercise*). One student described what she understood about these actions:

...if you don't plié to push, you don't arrive at your destination quickly, you cannot grow and suspend and you can't lengthen your legs properly into the floor correctly, therefore building unnecessary and inefficient quad muscles. (PBS #4)

By the third week, some of the senior students were able to apply the work in faster, successive actions in a fondu exercise. Although not completely musical, their efforts with the music pushed them to use the techniques to a certain rhythm. By linking the plié and working with more speed, they were able to get to the top of the movement faster and pull out, stretching their body. The result looked like they had a much wider range of movement. As well, their weight was easily transported up and down and they looked lighter, moving as one. There was more action and energy. They were able to get to a fully loaded state quickly and continue the motion. This let them suspend the movement and be in control over the next preparation.

The students observing the dancers commented that they looked like they were "growing all the time" and "when she got to the top she just kind a lifted out and even though she was in a position, she didn't look like it was fixed." Those who were dancing said "when it works it feels good but only half the time" (laughter!). "It's like a type of freedom once you're up there." These students were still working and concentrating very hard. Although they had not completely mastered the elements, they were well on their way. I noted a difference in their work habits from the beginning of our time together when they would tend to throw away their movement instead of finessing it. I could see a definite thoughtful and intentional dynamic.

Alexis was able to access the speed and simultaneously coordinate the various actions with the appropriate force (C2, com3, E2-3 + com2, E2). I could see the ease with which he arrived at a fully dynamic alignment with all the parts arriving together and a continuous sustained energy at the top (clip: D5: *relevé retiré*). This was helpful when used in the pirouette exercise in the centre. We were working on building the pressure when linking the take-off and releasing the tension in the neck in the turn. Because of the structural support he had, Alexis sustained the triple pirouette and when repeated, added another turn to suspend after four pirouettes (clip: D-28:00 & 26:48, *pirouette coaching*). In a pirouette, the energy is meant to come towards the centre axis so the verticality of the movement must be dominant. To this effect, finessing Alexis' trunk stabilization would support him to turn more.

The next step was to take what had been developed vertically and travel it forward and backward through space. This meant combining the actions of the plié-push we developed in the relevé, with the action of pushing the floor away with the foot to travel in space, and from this, extending the gestural leg after the action. All of these elements had been developed separately and now needed to be put into movement vocabulary.

Context: Transference of weight: at the barre in a tendu exercise; in the centre in the adage with piqué arabesque; in a pirouette exercise with temps levé chassé pas de bourrée; the advanced students in the grand allegro with grand jeté, Alexis in the petit allegro with a phrase of four brisé suivis.

I could see in the core group that even if the plié was not fully linked and supple, the improved use of the feet and follow through action from the push, brought a more effective transfer of weight. This enabled a subsequent sustained dynamic alignment because the weight was properly moved to be over the point of support. Because of this,

the movement could continue its path and not be awkwardly interrupted. The senior students were getting a fluid plié-push with good pressure and follow through. When the elements were combined, I saw the movement flow easily as a whole. (clip:D12-2:11:45, *tendu exercise at the barre, with transfer of weight*).

When taken into the centre, the students used the plié-push effectively to travel more through space with an accelerated and easier movement that was also more fluid. They looked stronger, more purposeful and more musical. We got as far as improving the transfer of weight but I did not have time to work on the finish of the gestural leg after the push. (clip: D12-1:13:15, *temps levé chasse pas de bourrée*).

Two individuals were able to combine many of the elements and implement them in more difficult vocabulary. With Alexis, in a series of brisé (D5-18:21), I worked on the linking action and quick push off in one motion from the plié-push.

Example, (D5-18:21), Exercise Explanation:

Centre Exercise-Allegro

starting right foot behind, fifth position en face
(this exercise had different versions depending on the skills level of the students. I am including the more advanced version with the brisé)

Counts

- 1-4 -glissade derrière to the right (+1), tendu over with the right foot (+2)
-same thing to the left (+3 +4)
- 5-8 - glissade derrière to the right (+5), jeté over with the right foot (+6)
-coupé under with the left foot with a petit développé of the right leg to the side
- (+)
-pas de bourrée under (7+8)
- 1-4 -four brisé suivis to the left (+1-+4)
- 5-8 -brisés volé (+5 +6)
-jeté sideways to the left landing in cou-de-pied devant with the right foot (+)
-step forward onto the right foot (7) stay (8)

The result was a suspended, light quality and linked motion. When he did it really well, I saw that he had his weight positioned properly to the pushing force and the push off was strong, quick and well coordinated. Louise, while executing a grand jeté in the grand allegro, was able to combine the work done for effective transference, with the four steps used in the vertical plié-push (see Step 4, p. 41). Louise's movement was faster on the take off and most importantly, she was able to then continue her energy and dynamic alignment after the push. The effect was immediate. Her weight was more supported in the air, the shape of the structure was clear and extended and the movement looked easier. At first glance, I could see that the jeté was suspended and sustained, coordinated as one, and looking lighter and stronger at the same time.

Overall, from the work of Concept 2, I saw a heightened engagement that required more energy, but it was energy well directed. It made the movement look stronger, purposeful, easier, and more connected. I could see the supports in the body working with the action instead of being thrown away. Because of this, I saw coordinated pathways and a clear shape to the body and movement. The effect of a more fluid plié was a smooth flow of movement from the force pushing through the body. The movement was amplified and the energy was projected. When the elements were able to come together, the transfer of weight was facilitated with speed, and was more musical. I observed an efficient and intended movement.

When asked what they felt from this work one student replied,

A lot more movement that comes from within...beginning to explore dynamics, and recognize the fullness I can add to my movement (YBS#4).

Another student remarked that she;

...can see how energy is being used, and how energy and extension can make technique more natural ... I've also noticed fuller movement than before (dynamics, extension, energy, time taken to work maximum) (YBS #3).

In a similar vein this student noticed,

...much more dynamic and playing with movement qualities. Bodies are lengthened, more energy carried through, bodies that eats up more space (AU #3).

4.6 Concept 3: Transitional movement

4.6.1 Laying the groundwork: Preparing Concept 3

Through Concept 1 and 2, as the forces in the body and actions were developed, they gave the dancer more speed and control. This affords the dancer time to make an intentional shift into the next action. With this in place, the goal of Concept 3 is to blend and flow sequential actions into refined movement. The manner in which one transitions the various movements arranges the flow of dynamics, which phrases the movement. The process involves rearranging and coordinating one's body, weight and forces with intention.

Prerequisites for this work were put in place through Concepts 1 and 2. We now worked on adding a flow to the energy, linking the movements and phrasing them. We do this by using their knowledge of pathways in the body and pathways of the movements and then drawing them dynamically, with breath. I do this on paper and in the air.

4.6.2 Assessing the students for Concept 3

The students had found a good grounding and oppositional energy with a progression of energy through the body. They could also access maximum pressure and suspension, to start increasing forces for well-managed connections. This lets them follow through with a flow of energy from one action to the next. The students had already developed the continual flow of energy in a few places: in circular pathways in the port de bras section; in brush movements of the leg that extend further because of the momentum, before rebounding back; and in the pli  -push action in the relev  s (senior students). The core group of students now had enough understanding and control of their movement to allow for intentional transitions.

Until now however, despite the dynamics and amplified movement accomplished with the various actions from C2, connecting the actions into movement needed work.

4.6.3 Results: Observable effects of Concept 3

On day eleven, I drew for the students the difference between movement with dynamics that flowed and transitioned, and movement that was continual but uniform. There was a noticeable change right away in the work of the core group and senior students. The pathways of their bodies and actions became much more coordinated. When they added the breath and the dynamics together, I could see the flow of energy continue, and modulate at the end of the movement. The energy was changing appropriately with each new action. Because the pathways, the flow, and the dynamics were all coordinated and connected, with an intentional use of space, I could see the end of the movement phrased and a phrasing of the dynamics beginning.

I saw the students at different levels of proficiency with respect to movement in Concept 3. When the students could link one action to another, I could see movement developing. (D11#19, *jeté exercise: with plié chassé en avant directly followed by pushing back to extension to the front, en croix*). When the student could flow one movement into another with physical intention and management, I could see a quality to their movement developing (clip: D12#1: *Ellie and Lila, port de bras at the end of rond de jambe*). When the student could combine dynamics with the flow and phrase them, they looked like they were dancing (D11, #22, 1:11, *suspended relevé retiré twice, followed by plié and quarter rond de jambe twice*). There were also examples such as Alexis, who went in and out of a functional quality of movement. He had well connected, fluid and sustained movement but more even and controlled or he had a dynamic flow of movement, which had added timing (acceleration-deceleration), breath and flow with the energy in the transitions more modulated and phrased (D5:1:01:30-1:00:15 Alexis).

From their experience of working on the Concepts, the students' comments distinguished similar levels of movement to the ones I noticed. Some said they felt they were no longer doing positions but were now moving and others said they were "dancing, not just moving" (YBS#3).

The students understood clearly the role Concept 3 plays in movement as noted in the following comments from the questionnaires:

Often times, the end of one move is the gateway into the next. Every move requires energy put into it – the energy flows through and out until you have no choice but to continue on to the next move (PV#3).

My movement flows more and looks more effortless. I feel like a different dancer (PV#18).

What I understand about movement concepts is that movement is not just positions and steps, but it is made of breath while linking steps together to create one continuous piece or exercise (PV#6).

The students above noted the essential effects of Concept 3 with the key words: continuity, flow of energy, one move into the next, breath and linking. The following student links Concept 2 and 3.

I would ... work at ways to lengthen all the steps to their fullest before moving and connecting them together. Instead of just lifting my arms up I would reach through the whole space around me.

With Lilac, the classical version, I felt that this was choreography where I could really feel the lengthening in all directions, the expansion within myself and the flow of the combination of the movement and the music together. For me, the music is key to the movement I'm doing. It's almost as if the music comes first and the movement second. I understand that movement itself has its own intentions and quality, but the music is what finalizes and decides which intention and quality of the movement is used or danced. With the Lilac fairy variation, the music is so majestic and big and grand, so the intention and quality of the movement must be majestic and big and grand as well. Because of this, I could then work on the lengthening, expansion, and flow, with the concepts you taught us, as this would then help make the movement what the music wanted it to be (PV#2).

In each context, I taught a pedagogical ballet that I choreographed for the purposes of developing the movement concepts. Alexis performed this piece. I observed video of him in class working on the choreography and in performance. In class the work was functional when he was demonstrating the material. In performance he used a deep physicality with dynamic phrasing to its full potential. Details of this work are discussed in the next chapter. (clip: *Chronicles*, Friday version)

4.7 Results of the system

As a result of analysing the students according to the Results Flow Chart (4.2.1), it was observed that each Concept contributes a different *quality of work* to the overall system.

We can observe that when there is a combined proficiency in all of Concept 1's elements and components, there is a quality of work to the physicality and use of space. A combined proficiency in all of Concept 2's elements and components brings a quality and quantity of dynamics to the work. It was observed on video that until the actions are connected however, the dynamics remain individually worked. When all the results of Concept 3 have a combined proficiency they bring a quality of work to the connections between actions, creating a flow of movement. Although in the last context I did not have enough time to really work C3 in depth, the results were enough for me to realize the various levels of quality of work this concept presented towards a quality of movement. These levels depended on a student's proficiency with:

- coordination (blending elements),
- connecting actions (movement),
- flow and phrasing (movement phrases).

Until the movement and qualities are phrased however, the movement stays at an academic level of a quality of movement. An academic level refers to a student who has a refined use of movement but is not yet playing with the different dynamics of each action into a movement phrase. The effectiveness of the system however, lies in the combination of all three concepts. When phrased, the movement overall has quality and becomes movement quality: the students themselves said they had more movement or felt they were dancing.

The results from the combination of the concepts brought me to the final stage of analysis where I analysed the students based on their level of quality of movement instead of their quality of work.

The different levels of quality are associated with someone who:

1. approached their work as steps and did not use movement tools, and therefore had no quality;
2. achieved proficiencies in several elements or component (quality of work; stability, control, clarity)
3. had good movement that was being worked functionally (a *quality* of movement; fluid, articulate, expansive)
4. had qualitative intent with dynamics that were phrased; the *movement itself* had *quality* (*movement quality*)

The students were observed to determine the level of quality they were at with respect to the Concepts. For example, on the last day when I was analysing the more senior students in the class, I saw in the rond de jambe exercise that they were at the level of movement quality (level 4) because the movements had both physical and qualitative intent and were dynamically phrased. In the fondue exercise, which was physically quite demanding and faster musically, they achieved a level between a quality of work (level 2) and quality of movement (level 3): The actions were linked and had good dynamic action but they were struggling just to get a flow of movement. In the adage in the centre, once the students encountered more technical ballet vocabulary, they were working hard just to maintain the inner dynamic and link their movements (level 2). In the pirouette exercise the seniors managed good movement when executing large full movements, but when it came to quicker footwork, they lacked control and reverted back to steps (level 1) with no movement technique. It did not matter that they had different levels of achievement. What mattered was that they were in progress to achieving a quality of movement. At this point in their development, it was just a matter of building the level of proficiency with progressively more difficult vocabulary.

4.7.1. Student observations on quality of movement

In their own words, here are a few examples of what the students understood about quality of movement:

I understand that quality of movement and ballet techniques go hand in hand. Quality of movement is dynamics and feeling. Technique is clarity. Together you get dance. (PBS #3).

To me quality of movement is taking the steps and exercises to a new level. Feeling the kinetics of your body and pushing that to give life and breath to the structure whether it's fast, slow, fluid, staccato, etc. (PBS #4).

This example demonstrates how the student understands the purpose of the concepts for a quality of movement and that this can be an integral part of ballet technique.

The research question also asks how the movement concepts contribute to interpretive forces which I have renamed presence (see Section 5.1.4). When a student is fully engaged (see Section 5.1.3), they have a more pronounced presence. In three special cases, the notion of presence went beyond inhabiting the movement and one's space, to projecting something intangible. The students explain how they experienced this presence. I have organized the results from descriptions of one of the three situations into a chart. The results offer a lot of detail related to the effect of combining the concepts.

In Rita's example, I observed her strong presence during a fondue exercise at the barre. I asked her to repeat what she had just done for the rest of the students in the class. After her demonstration in which she reproduced the same quality of movement, I turned to get feedback from the class. They talked about how affected they were by her dancing; that they 'felt' her not only saw her. They said they felt a connection to her

and that she had an unbelievable presence. They described it as “pure dancing” that was “effortless” and had “refined movement quality”.

I asked the students to write about their experience and what they observed (see Appendix K). I have organized some key words from their writings into Table 4.2 in which I differentiate the concept tools or means; the observable effects of the concepts as they relate to my observation chart; and the general effect the students noticed which relate to quality.

This organization demonstrates the relationship between something intangible, such as feeling someone’s presence and a quality of movement (third column), what could be observed (second column), and the means to achieving them: the elements from the Movement Concepts (first column).

At the time, the students were not searching for a special moment or to express a particular meaning. They were simply consciously using appropriated concepts to their fullest personal capacity. In the case of Rena, she was executing a simple fondue exercise:

Rena:

Today, something clicked with my dancing. I was thinking about really only one thing- the two energies in the body.

- 1) the energy up and down through my body and supporting leg that extends out my head and down into the floor.
- 2) the energy out and up through my “working” leg, extending out the back of my leg and my foot.

To achieve these two energies, especially the second one, I was really thinking about the resistance through the air in fondue and the musicality/suspension. When it suddenly clicked, it seemed that I had both energies and could not have one without the other.

Once I had these energies, everything fell into place and it was actually easier to do everything properly. Because I was lengthening everywhere and had the

energies, I could somehow release the unnecessary tension, stretch my whole body (including my knee!), and actually dance.

Table 4.2
Student written material on the Rena experience

Concept tools/elements	Observable effects	Quality and Presence
Strong centre	Suspension and grounded	Didn't just see her, feel her
Lengthen from centre of body	Longer, taller, aligned	Presence was unbelievable
Pelvis on top of legs	Engaged and energized	Watching, felt connected to her
Aligned	Release tension	Pure dancing
Pressure to push	No tension	"Did not seem taught."
Initiated from breath	No muscles held	Wasn't watching the technique
Resistance	No gripping	"Not just doing the ex. she was dancing it"
Opposition	Working hard but didn't show it	"Full dance on the spot".
Extended energy & more	Focus and focused	"forgot she was doing an exercise, looked like choreography."
Lengthening	Dancing external and internal	Actually dance
Circular Movement	Filling out the mov't from the inside out	Refined mov't quality
Flow of connecting steps	Breath	Embody the mov't
Smoothly	Lengthen	Effortless
Breath to dance	Went on forever	Detailed
Musical and dynamics	Reach, grow, expand	Dynamic mov't
Musicality	She never stopped	Natural mov't
So much energy	Moving and growing	Musical
	Time to go further into her movement	Qualities
	Large and covered a lot of space even if on spot	Inspiring
	Every mov't connected	Beautiful
	Continuous motions	Looked mature
	Strength	Confidence
	Light	Excitement
	Clarity & confidence in eyes	Interesting
	Value to entire exercise	Proud, happy, inspired
		"Watching showed me how to properly work"

Rena was working with resistance, opposing forces and doing so musically, which brought in the elements of time and momentum. Rita maximized her opposing energies in all three dimensions. She looked effortlessly suspended letting the energy flow.

For the students observing, they said,

When I saw her fondue, I didn't just see what she was doing, I felt it. All the imagery she was using was flowing towards me, I could feel that she never really stopped... She wasn't just doing the exercise she was dancing it.

The second instance of presence had similarities to Rita's. Janet's physical intent was similar to Rita's in the way that she was expanding her energy and she was using the music.

I felt that I could really explore my body and some of its limitations and from there, push those limitations. I wanted to see how far and to see how much I could expand my body and the music; to see how far I could take the movement but still have a connection with (my interpretation of the timing of) the music. With Lilac, the classical version, ...I could really feel the lengthening in all directions, the expansion within myself, and the flow of the combination of the movement and the music together.

Janet, like Rita, was pushing the limits of the movement. When they got to the moment of lengthening in all directions, there was an expansion within. Janet also mentions the flow that accompanied this moment.

Alexis was the third example. His physicality had the same extreme use of energy and forces, wide range of timing and powerful presence. In all three cases, the students were capable of accessing and using internal and external movement to their fullest ranges. Their movements initiated from deep within pulling in opposition, which is different than creating and modulating an inner space as one might do in a romantic ballet.

These results and other notable aspects of the research, on integrating the dynamic movement concepts, will be discussed in the next chapter.

Chapter V

DISCUSSION

In this chapter I will discuss the results in relation to the most important developments to come out of my research which asks: what concepts do I use to integrate a quality of movement into ballet technique? I will also address the two other subjects in my research question which are: how do these concepts promote engaging the dancer in movement and the development of interpretive forces?

The results demonstrate that the system is bigger than what I am measuring in this research. The themes which emerged from the student data originally divided into three main categories: those that related to the concepts, those that related to the teaching of the concepts and those related to by-products of learning by concepts such as; gaining a sense of empowerment, focus, confidence, and the possibility to make choices and explore in a technique class. I will discuss several themes related to learning by concepts, how they contribute to developing personal agency in the ballet class and how they alleviate some issues with current training practices in ballet.

5.1 Learning the concepts towards quality of movement

5.1.1 Combinations of elements

I started my research for the last field context by teaching each of the concept elements, evaluating the students' progress, and verifying each element through its observable effect, using my observation chart. As the students became more

proficient at *parts of the elements*, the interdependence of the elements in producing their full potentials was noted. As the students could appropriate a *number of whole elements*, a new level of effects was observed when considering the *combination of elements*. This discovery was an unexpected and important distinction. The identification of the effects of the combinations brought a deeper clarification with the idea of quality of work and established a progression towards a quality of movement.

When writing the results, I needed to constantly refer back to video footage from the classes. More details were noticed about how *the concepts* themselves interact. This led to important distinctions with respect to quality and movement. In the results chapter, how each Concept contributes a different quality to the overall system is outlined. Originally I had thought that concept two was the main concept related to producing a quality of movement because it has the most “dynamics” and that the other two concepts supported its function. The results indicated that although Concept 2 develops a quality and quantity of dynamics, a quality of movement is dependant on combining the competencies of all three concepts in a complete life cycle of movement.

As the students progressed in their knowledge and abilities to create more movement and more refined movement, they learned along the way which movement elements contributed which effect, towards particular movement qualities. Recognising the concepts’ elements and appropriating them into their muscle memory allowed the students to consciously discern them and assess how to use them. This ability is helpful to participating in the artistic process as was described in the problematic. Dancers need to critically evaluate movement requirements and know how to express their movement intelligently and lucidly. Building towards a quality of movement, as described in the results, equipped the students with a movement

language and the ability to be increasingly more articulate with their movement with more control.

5.1.2 Changing perspectives towards ballet technique

Working on developing a quality of movement through the movement concepts led the dancers to feel physically different about their technique in the ballet class. In the problematic it was mentioned that the codification of the ballet class oriented the training in dance to focus on the steps, missing out on the vocabulary's inherent dynamic qualities (Lawson, 1980; Glasstone, 1999). Over time, the steps lost their meaning as actions to become things. An external viewpoint of the 'look' of ballet negatively affects the skill acquisition of the dancer (Raddell, Adame, Cole, 2003) and has students trying to conform to an ideal and fix themselves into positions. Choreographers such as Forsythe however are approaching the creation of movement from "the physical sense of the relationships between motions" as opposed to shaping the movements (Haffner in Forsythe, 1999, p. 16). Through integrating the movement concepts in this study, the students were able to change their perception of technique from steps and form to motion.

In the questionnaire I asked the students: "What do you understand about quality of movement and ballet technique?" and "Describe any differences you might feel in your body, in your technique, in your movement, in how you feel in general."

I will stop looking at ballet technique class as something rigid and stiff, something where I fight my body the whole time. I will start to see the steps as movement not places and positions I just stick myself- or try to stick myself into! (PBS#5)

I'm focusing more on feeling than appearance (internal movement versus external appearance), and discovering the location of movement initiation (from the core).

I feel more aware of my whole body.

I feel like I'm moving more (through space, movements and positions, as well as internally).

I'm aware that technique can and should be dance – learning technique through dance (not just positions)

I'm beginning to find satisfaction and enjoyment in exploring my technique in class, especially the past two days. I feel like I'm dancing for the whole class, not just working on technique. (YBS#3)

It's not just placement, it comes from working the correct areas... that dance isn't just about placement but it really is about movement. (YBS#4)

Ballet technique is only done well if you are able to find the movement within it. You must be able to make it more than just the steps it appears to be. (PBS#5)

Filling the space around you, being in your movement not just placing things and movement coming from the inside, energy lines, dynamics, timing, breath, suspension, internal and external movement and no blocking. (PBS#6)

The comments such as 'its more than the steps it appears to be', 'feeling vs. appearance', 'not just about places and positions I stick myself into', 'not just placing things but movement', 'being in your movement' demonstrate the students evolving sense of ballet technique. The primary focus is taken away from the step itself and the positions, to create qualities through the movement it engenders.

The students not only learned to work with movement in their technique, they also understood the shared commonalities ballet has with other dance forms.

Technique has changed in the way in which I approach it. Previously, technique was very isolated as a concept. Now it is much more integrated into other ideas. Not to try and sound poetic but technique = movement

=choreography. ... I am starting to realize now that I write about it that the most substantial change is in my point of view. I now see everything as a whole as opposed to separate parts of "dance". (AU#1)

I feel that my experience in class will greatly change the way I train in technique class. ... My work in your classes has allowed me to understand and begin to access internal movement and initiation, which has made a marked difference in my approach to ballet technique. ... I have also noticed that I am beginning to treat ballet technique class more like modern class; focusing on energy, use of the momentum, and dynamics. Many of the concepts discovered in your classes can also be applied to modern class (horizontal and vertical energy, extension, internal movement). (YBS#5)

I have always regarded my ballet and modern classes as being very different from each other, but I'm beginning to see and understand their shared fundamental movement principles. I think continuing to discover and explore the relationship between ballet and modern will be the greatest change in my approach to technique in these two styles of dance. (YBS#3)

I used to think ballet technique was something only certain people (dancers) had: I thought it was about the look of ballet dancing that looked 'right' or 'wrong'. I just thought 'ballet technique' was essential as a base for everything – but I'm learning and realizing it is everything and can be related all types of dancing. It's not merely a structured aesthetic but when used fully and properly, it is what makes you the fullest, strongest and artistic dancer you can be. (PBS#4)

I feel different in my body, technique, and movement. The greatest change I experienced was largely psychological. This change began to occur from the last week during your cosmic discussion about energy and movement. I felt (and still feel) a change in my approach to ballet as a dance form as a result of this discussion. (YBS#5)

By relating their ballet class to dance in general and making connections with other types of dance classes, the students were transferring information between contexts or as one student described it, "having one class inform the other" (YBS#3). This not only increases learning opportunities but it also teaches the students about

relating information they already know to evaluate new situations, such as when they are faced with a new choreographer and new movement.

5.1.3 Engaging the dancer

In the results chapter, I answer the sub-question: “What characterizes engagement”. In my research question I ask how movement concepts in the ballet class, promote the engagement of the dancer.

When the students were learning the movement concepts, not only did they become more engaged but there were also a number of types of engagement that facilitated their movement intention. The students started becoming engaged when we worked to build internal awareness, sensation and kinaesthetic sense during the warm-up, preparation and coaching section of the classes. They described this as “getting inside their body” as we saw in the results section (4.4.3.2). Getting inside their body was a major theme that came from the student data and is a fundamental step to any engagement. A *muscular engagement* came as a result of the development of the support muscles, contributing to a physical intention. A *heightened level of engagement* emerged when internal forces were exerted while energy was optimized. This supported a spatial tension and intention. A *physically expressive engagement* developed when a student added a focused qualitative intent.

When the students understood and integrated the concepts physically, they could reproduce what they wanted from internal sensations and muscular responses. They now had tools with which to work independently. This produced a sense of ownership in their learning, which brought a *mentally focused engagement*. Intention is essential to having a quality of movement and engaging the dancer at all levels is important to achieving this objective.

All of this work was the result of a focused attention and concentration needed to assimilate the concepts. This counters the problem of the 'absent dancer' as described by Aalten (2006). As previously discussed in the problematic, dancers need to be in charge of a 'minded body' (Fraleigh, 1987). A lack of awareness and conscious attention preclude any intentionality and therefore interpretation. (Puttke, 2010). The various levels of engagement achieved through the learning and assimilation of the movement concepts in the ballet class in this research, indicate a dancer who is present to themselves and inhabiting their movement.

5.1.3.1 'Effort but easier'

Being engaged requires an invested effort. This was a main theme present in the student results. A lot of the students were willing to put a good amount of effort into their dancing but the effort often came from holding themselves by gripping with their muscles (being bound). In the beginning, the work requires generating more energy internally and takes a lot of mental and physical effort to get the forces working for movement. When the students started making changes due to the movement concepts, they spoke about the need to redirect their energy but also said the work felt easier. Those students who were less structured, emphasized how much energy they needed to put out at first. Once the student pushed past their comfort zone to a maximum stretch, they found the energy became self-sustaining and required less work.

That's what I meant about effort. Once they realized how much more they could work, once a faucet was opened, then they could put in the extra. Alla was a brilliant example. She was in a place where she could work and then she could add the pull. (AU#2)

The proficiencies in the elements develop incrementally and build on each other. Once a student assimilates one, it opens the door to another. After working on one

level, the students are motivated to continue working by the good feeling the movement brings them, even if they know it takes a lot of concentration and hard work, until the work begins to install itself in muscle memory. The students recognised the effort required.

Initially it was very hard for me to concentrate on using these ideas in class. But now, at the end of the second week, I feel like I am just beginning to access these concepts within myself. As a result, my movement and technique feels more open, energized, free, and strong. While I am working harder now as I apply these concepts (with sore muscles as proof), the exercises in class actually feel much easier when I attempt to execute them with energy, movement, and dynamics. (YBS#5)

Several students expressed this feeling:

I never want to go back to my old ways. I am determined to keep the information and apply it regularly. (PV#12)

A new attitude appeared in the students: their desire, focus, autonomy, and commitment increased. Becoming aware and developing an internal energy brought the students to a place where they continued and deepened the awareness and energy themselves. The engagement and the integration of the concepts into their physicality enabled them to continue developing on their own and even discover new sensations, capacities and ways to express themselves.

5.1.4 Interpretative forces: Presence

Part of my research question asks how the movement concepts promote the development of interpretive forces. I originally used the name 'interpretive forces' because when forces and momentum are modulated and timed, their energy can project intention outwards. Following my research, I feel I can use the term presence instead of interpretive forces. Presence requires projection but does not necessarily require interpretation. Since I am dealing with the technique class where

someone's intent is physical and/or qualitative and is not intended to have meaning, I feel the term presence (read projection) is more accurate in this setting.

Rita, Janet and Alexis were students who achieved transcendent moments of presence when their energy radiated beyond what would be termed 'engaged presence'; when someone inhabits their movement and are present to the moment. According to the analysis, this type of radiating presence is primarily the result of the combination of Concepts 1 and 2. These two concepts allowed the students to use their forces to build their structure and actions to project energy, not impose a predetermined form.

C1 makes the body malleable so the forces can be worked along internal pathways. The movement is initiated deep within the muscles of the body and especially the torso. The forces stretch out and extend the energy of the body from that internal source outwards. When momentum and enhanced breath are added to the action, we get suspension and with this we observe an amplified effect of openness and a less dense feeling of the body.

C2 works with internal and external forces, weight and speed to build up the actions of a movement. The beginning of an action is when the physical and qualitative intent come together. They are then projected by the forces and momentum. The dynamic forces create a larger range to the body's movement and qualities. C2 is used to determine the intensity and smooth delivery of the projection.

Once the action was launched, the students continued the body's energy in tension in all directions to the point where it felt like the tension was being released and the trunk opened up letting an enhanced use of breath flow. The openness and flow seemed to free the dancers to express themselves.

In engineering, pulling in opposition is referred to as putting something 'in tension'. It creates stability while retaining the potential to react dynamically. How one builds their structure in ballet will change how a dancer can react. Being in tension assisted a physical intention for the three students which in turn, the observing students felt.

The structure of the body in ballet is quite straightforward and basic compared to other forms of dance. There is a simplicity to the ballet lines, planes and basic shapes which makes it easier to discover the use of forces and energy. The students took advantage of the simple lines to use dynamics to project their energy.

The physically appropriated elements of the concepts become the dancers' tools and they explore and learn their effects. In this way, one's interpretation need not be something put on, but something that emerges from within the dancer. As Deleuze and Guattari (1994) point out, "a method is needed, and this varies with every artist and forms part of the work...different procedures in the search for the sensation as being" (p. 167). In this way, the artist "renders the invisible, visible" (Deleuze, 2003, p.40). In the example of Rena, she explained the means she used to achieve an objective, and the resulting effect and sensations. The students watching described not only what they observed but also what they felt from Rena's movement. They used phrases such as "I didn't just see what she was doing, I felt it"; "her presence was unbelievable" and that they "felt connected to her" (see Appendix K). The results demonstrate that within the ballet class, students can have a method and the means to articulate their own intent, however simple it may be.

5.2 Learning by Concepts

Teaching concerns both *what* one teaches (the content) and *how* one teaches (the delivery of the content); learning similarly depends on both. My research measures only part of my system; *what* concepts I use. To present the results in chapter four, I followed the order of *how* I teach the concepts because this is how the results appeared. The student data gave results that reflect the connection between the concepts and the learning process and are presented here.

5.2.1 Building blocks

To learn the movement concepts the students don't need to know the theory, the philosophy or the physics behind the concepts. By simply doing the work, they experience the concepts through their own senses and movement. This can start at any age because the ideas are expressed in concrete physical and visual terms. In using the concepts to build movement, the building process is important to getting the results of the movement.

In my research question I ask what concepts I use to *integrate* movement quality. Integrate is a key word because the movement concepts are integrated as opposed to added to one's technique. Instead of starting with a step or a movement and improving it, we build up the actions of the body part-by-part, element by element. These are referred to as "building blocks".

I think the way you approached things was what helped me understand. You worked with basic concepts. I really found that much more effective than learning movement, then trying to add technique and artistry, rather learning the technique and then taking what you have learned into something more complicated. This way you have a very strong place to work from, and you have a controlled body which is easy to mold (YBS#6).

The students stated that they found this development process a positive way to learn. Concept 1 constructs a number of building blocks for proficiency of the body's inner function. The results of concept one come mainly from the coaching sessions. For the first four steps (see Section 4.4.3), while the students build their internal awareness, muscle sensing, muscle isolation, using only deep support muscles, creating sensation in muscle use, engagement, and organisation, the results come in parts of the body as they relate to the elements of Concept 1. When we have enough blocks, to put together Concept 1, the students feel the effect this has on their dynamic alignment. We associate the sensations with simple static positions in ballet. The students work on the elements while doing the exercises but the results take three or four days. In Concept 2, we build the elements of each component action by action and build them into the vocabulary. By Concept 3, we are developing phrasing, movement by movement.

When the concepts are coached and put into sensations, their function becomes a part of students' muscle patterning. The physically appropriated elements, become techniques they use to develop their movement capabilities. This way, the concepts are used to build one's ability to produce a *refined* quality of movement. One student referred to these as tools and talked about "having a whole toolbox" at the end of our time together (PV#3).

While building the concepts, it is not the qualities but the means to do the qualities which are developed. The final quality is not asked for in the beginning. As an example, the student is not asked to be light. They use the concepts and discover how to be light through their experience. One of the students explained, "I appreciated that you didn't just tell us to move more dynamically, but helped us discover how (eg. timing, musicality, extension, use of plié)" (YBS#3).

In the above quote the student distinguishes between being told to do a final result and how to do it, but also makes another important distinction. She uses the words 'helped us to discover how' instead of 'telling how'. By giving the students time to find the work for themselves, they gained the confidence to keep the learning process going.

We understand and can feel what we need to work on so we can access the work/correction instead of just getting corrected and not knowing how to fix it ourselves (AU#3).

One teacher remarked, "(In) your teaching ... you explain things and make the kids feel, experience, think and be accountable for their own learning! (YBS#1).

The students remarked on the way they were guided to improve; that the teaching did not involve isolated corrections (ie:-lift your elbow), and instead explained the relationship to the whole person (AU#1). This approach creates an understanding of how one part of the body or one action of movement can affect or support another. This is a fundamental idea in the building of the movement concepts that they construct overall, not just isolated sensations.

The concepts are universal and fundamental to all movement, not tied to a training code or syllabus. When they are well understood mentally and physically and linked to the sensations and dynamics of the actions, the students can use them throughout the class work. This was another aspect about learning through concepts that the students said they appreciated. "By repeating them I became more aware and was able to move the concepts into other work" (YBS#4).

Beyond technical and functional purposes, the exercises provided different means of exploring the same principles. For example, the idea of having vertical and horizontal energy was applied (or at least attempted) in each exercise in class. Thus the importance of this concept and its relevance to all movement was emphasized (YBS#5).

As a by-product of repeating the movement concepts constantly throughout class the students' bodies changed quickly. They developed their physicality and as a result they said they felt more in shape (PV#6).

The concepts create a base to develop, not one that needs correcting from the beginning. Instead of correcting something that is 'wrong', they are building something that is positive. This provides a different mind set for the student about their role in learning in the ballet class, giving them much more authority.

5.2.2 Reproducibility

When the movement concepts are integrated into the students' physicality, the students can continue developing them with a certain autonomy. This was a benefit that emerged from the research because working on the concepts gives the students the capacity to continue producing results without the teacher present.

The concepts move away from theory and become practical and operational. The students can reproduce the work because as they say; they understand it, can feel it, can find it for themselves and they know why they are doing it. Many students commented how they planned to carry on their work of the concepts after our time together.

I know that if I keep applying the concepts that we were taught, there will be a big improvement in my work (PV#10).

I am excited to go back to school and explore what I have begun here even further (YBS#6).

I think that I can now take away many concepts and ideas that will be very helpful for all my future classes (PV#1).

I plan to take this technique and to focus on one – two concepts every two weeks and to take the stretching into a daily/weekly routine (PV#2).

What is interesting about these comments is the confidence with which the students feel they have the ability to continue on their own. Because the students can reproduce the work, they increase their abilities daily and they take ownership of their learning. They described it as feeling “empowered with this knowledge for class.” “I just feel more positive, excited and energetic and as though I have so many places I haven’t taken my dance to yet that are all reachable and obtainable. In essence I feel more confident” (YBS#2).

One student did take the opportunity to work the concepts independently within the final context. After working to build an internal awareness and develop an understanding of efficiency of effort through neutral alignment, Eve left for a week to another program. When she came back to class I noticed that she had continued to make remarkable changes to her physique and manner of working despite, she says, not getting much attention during her classes while away. I asked her what she had done to make the difference. Eve responded that she had decided to continue working on the concepts from our work, in particular noticing tension in herself: where she worked in her body and if she was overworking. Even when she took a bus, she said she took time to be aware of her tension. Not only did I notice that Eve had continued the physical changes when she returned the following week, I noticed she had a much more conscious and intentional use of her energy instead of just going through the motions in class.

Eve is an excellent example of the autonomy this work creates from the engagement, deep muscular integration and strong retrievable physical sensations, related to each of the concepts. This desire to take charge of one's learning was motivating for a number of students.

I absolutely feel improvement in my dancing, and I feel motivated to continue to work on the concepts you introduced to us.... I'm beginning to explore dynamics, and recognize the fullness I can add to my movement (YBS#3).

Through their experiences, as they develop an aspect of the learning process, they see how they can create new possibilities for exploration and learning.

5.2.3 Exploration and choices

Another predominant theme to emerge from the student data was exploration. This theme is significant because it contributes to the notion of autonomy in the ballet class and suggests the possibility to a higher level of thought process as outlined in Bloom's taxonomy for levels of learning behaviours.

I now see my classes in a different "light" and realize that they are a time to explore movement. I will also be a lot more aware of my body and work on controlling my movement (YBS#4).

During the year, my movement in technique class was somewhat superficial and motivated by external appearance. By gaining an understanding of the roles of energy, flow, dynamics, internal movement, and the core as initiator, I can begin to explore sincere movement and technique (YBS#3).

In the above comments, the students associate exploring in a ballet class with working on the movement concepts. This can be done because the concepts are fundamental to all movement and have innumerable useful possibilities to explore. The students' ability to explore however can only be done if the way that the

concepts are taught, develops a conscious ability to generate and establish reparable (quick access) internal sensations and muscular responses. The limitless possibilities that the concepts present also let the students feel that they could make choices. This is another theme that emerged which is equally unusual in its association with the ballet technique class. As Pierce explains,

Quality of movement is part of everything, it is a given that it is also part of ballet technique. Quality of movement should never be forgotten for the sake of improvement, and also for staying entertained. It is what makes the work fun because you get to make your own personal choices, which makes your dancing human. (cheesy sorry) (AU#1).

Some of the more advanced students were quite sophisticated in their exploration and creativity with the concepts.

I felt it was really interesting to do the contemporary version of it (Lilac Fairy variation) because that was when I actually understood the use of folding in energy lines and the quality of movement because I tried to switch it from one body part to another (PBS#2).

Janet is referring to an activity in which, after learning the Lilac Fairy variation from Sleeping Beauty, the movement phrases and their movement constituents were analysed. The students were then asked to take one of the phrases of the variation, dissect its qualities and use what they understood about the concepts we worked on in the ballet class to create their own contemporary phrase based on what they chose from the Lilac Fairy. A number of the students were able to transpose the concepts they had developed in the ballet class to another vocabulary and use them to create a movement phrase. Janet was the only one who chose to switch the ideas from one body part to another. This demonstrates again that the concepts, when appropriated by the students, become theirs to play with and develop at their own level. After a few days of the created contemporary Lilac Fairy phrases, we went back to the classical version. The students had gained a whole new perspective of the classical variation and their dancing was much fuller, freer and flowing. Experiencing the commonalities between styles of movement, exploring and creating with them,

helped change preconceived ideas from what a style or steps should be, to what they could be.

In all four contexts, none of the students who talked about exploring and choice in the ballet class, commented on how these were unusual occurrences. This suggests that taking an approach to teaching in the ballet class through integrating concepts, can contribute to changing the view of learning in the ballet technique class. So far we have seen how it develops focus, concentration, ownership and a sense of empowerment. The students were mentally, physically and psychologically engaged which means they were in charge of a minded body.

In your movement you must have an understanding; this then allows you to apply it. Applying it will lead into exploring and creating endless opportunities towards your movement (PV#8).

The levels of behavioural learning noted above: understanding and applying, are basic levels (according to Bloom's taxonomy). The next higher levels are analysing and evaluating. In class, the students are called on to assess and appreciate the progress of their fellow classmates. In this research, the students' comments demonstrate insightful evaluations of the work of the movement concepts. To be able to take their abilities and start to explore and create means the students have now reached the highest learning level. As discussed in the problematic, a student who feels confident at this level also has a high level of personal agency.

5.2.4 Personal agency

In the problematic, it was discussed how artists today need to be able to process information at a higher level in order to contribute to the artistic process. A higher level of thinking was associated with a high level of personal agency, which is what was observed from the students' confidence to explore and make choices with the

movement concepts. The students were mindful, thinking and invested in their learning, with something to say, the possibility to articulate themselves and the empowerment to go ahead without the teacher. This suggests that teaching and learning through an integration of movement concepts in the ballet class contributes to the development of a dancer who has a critical sense in order to participate in a creative process. In daily ballet training, the body is instrumentalised to create habitual movement. Learning conceptually puts the control of the instrument in the students' hands instead of giving the control to someone else. At the least, it gives the students some ownership and the training codes gain a renewed life as the student explores the qualities of the code's vocabulary.

5.2.5 Individual teaching

In the fourth context there was a wide variety of technical levels in the class. The nature of learning by concepts proved helpful in managing the various levels of proficiency. Teaching towards the individual is facilitated because the concepts can be worked at different levels simultaneously, during the same exercise. This is significant because the system allows me to approach the class as a whole, divide the class into levels and give them specific goals, and give each person individual objectives and progressions depending on their background, level, talent and needs. This can be done even if they are all doing the same exercise because the system is not tied to a syllabus. Everyone is working on the same action, but they are all developing a different aspect of the movement, based on their level of competency. As soon as the observable effects become well established, another challenge can be added.

It was very helpful to have a student who had worked on the system for the previous nine months through the third context, in class for this fourth context. This allowed

me to compare the effects of the concepts when they have time to imprint into muscle memory, become habitual and are used more completely. I used the work of this student and the more advanced students to confirm the full progression of results in the Results Flow Chart and complete my final analysis of all three concepts combined.

5.3 Conclusion

The interpretation of the results in this chapter has shown a number of positive effects from this research, which are relevant to addressing issues related to current teaching practices in ballet. How one learns impacts what one learns and learning by concepts proved to be a valuable approach to teaching. Through integrating the movement concepts in this study, the students changed their perception of technique from steps and form to motion. The students gained a means to articulate, evaluate and reproduce movement quality in the ballet technique class. For teaching, I defined distinctions to the different levels of quality of movement and engagement. This is very useful in establishing learning progressions and objectives, towards achieving qualitative competencies in the ballet class.

As previously discussed in the problematic, dancers need to be in charge of a 'minded body' (Fraleigh, 1987). A lack of awareness and conscious attention preclude any intentionality and therefore interpretation (Puttke, 2010). In this research, students became mentally, physically and psychologically engaged through the learning and assimilation of the movement concepts, indicating dancers who are present to themselves and inhabiting their movement.

Learning through concepts creates a means to develop one's potential. Instead of correcting something that is 'wrong', the students are building something that is

positive. This provides a different mind set for the student about their role in the ballet class, giving them much more authority and personal agency. The engagement and the integration of the concepts into the students' physicality enabled them to continue developing on their own and even discover new sensations, capacities and ways to express themselves. A new attitude appeared in the students: their desire, focus, ownership, sense of empowerment and commitment increased. The process opened the students towards a more autonomous approach in learning where they felt free to explore. These factors are essential to participating in the artistic process and are very relevant to forwarding an evolving tradition in the teaching of ballet technique. The positive effects that have emerged from this research indicate promising and relevant possibilities for further study.

CONCLUSION

This study examined the dynamic movement concepts I use to integrate quality of movement into the ballet technique class and how this system assists in engaging the dancer in movement and developing presence. I was motivated to undertake this research to examine, structure and organize that which I had developed intuitively from a synthesis of my experiences. The concepts I worked with were used to increase movement skills in ballet students. These objectives were realized by appropriating fundamental movement principles which are common to multiple styles of dance.

In order to implement the movement concepts, which organize the management of forces, the students first developed internal awareness and sensation of their bodies in motion with efficient biomechanical functioning, neuromuscular patterning, and an overall physical organization. The “kinaesthetic experience” built retrievable physical references that students could recognize, apply and reproduce from one situation to another.. Learning was therefore not limited to visual cues and imitation. The actions of the concepts were also built into muscle responses; the concepts were no longer theoretical but practical and operational. These physical references meant that students could produce and reproduce the actions giving them autonomy in their learning and the freedom to explore movement ideas on their own.

This research indicates that the integration of dynamic movement concepts into the teaching of ballet technique in daily training, develops movement comprehension in dance students, and contributes to their evolution of dynamic movement quality with control and clarity

The research analysis also demonstrated a plausible progression from the

introduction of the individual conceptual elements, to a quality of work, to the ability of students to develop a quality of movement at their own rhythm and level. This allowed us to see in which ways the specific concepts facilitated the movement quality. The quality of articulation and dynamic use of forces also contributed to each dancer's physical presence, with an observable sensory impact.

Both what we learn and how we learn it affect a student's technical, artistic, cognitive and affective development and the embodiment of ballet culture's values. For professional ballet dancers, this training and enculturation starts as early as age ten. The age range in this research ranged from ten to nineteen years. My research question and sub-questions as well as my analysis tools were instrumental in gathering convincing data demonstrating the relevance of the conceptual work to all students.

The dancers in this study indicated that learning the dynamic movement concepts (the *what*) and learning by the concepts (the *how*), were both important to the process of increasing their movement knowledge and quality, acquiring a new approach to understand what means learning technique in the ballet class, and gaining a sense of ownership of this learning.

The traditional structure and lexicon of the ballet technique class was maintained, while non-traditional approaches to technical learning and teaching strategies were also employed. The use of movement concepts shifted the primary focus of ballet technique away from the steps as the final goal. Instead, the steps provided a way to develop the inherent qualities of the ballet vocabulary. The students' perceptions of ballet technique broadened to include movement techniques not limited to classical ballet but relevant and applicable to other vocabularies in dance.

Conceptual and practical learning of movement techniques contributed to the students being engaged: physically, psychologically, mentally and creatively. They felt empowered in their learning and developed to a higher level of personal agency. Instead of waiting for a teacher (or in future, a choreographer) to tell them what to do, they could be proactive, making their own evaluations and choices.

As a result of this research and the perspective of my approach, I revised my definition of technique:

Technique is the physical, mental and emotional integration of movement skills for a fully engaged and expressive dancer. Technique develops a language within a structure, and has intent, but is not yet shaped to express meaning. Technique is a means to achieve a direct link between the embodiment of the knowledge of how to dance and the optimal expression of an artistic vision. Technique must be based on principles and concepts to allow for its evolution in accordance with changing aesthetics.

Limits of the research

One limitation of this study is that I am researching my own system. To reduce bias, multiple methods of triangulation were used. Time was another limiting factor as the students needed time to integrate the movement concepts mentally and physically. This work is ideally suited to a longer period of implementation such as I had in the third context which transpired over nine months. In the fourth context, at the last summer school, I had the most advanced methodology tools but was dealing with the least experienced group of students from the four field contexts and in the shorter three-week format. To verify my system as much as possible, I had to accelerate the process; normally I would have given the students more time to appropriate one idea, before moving onto another. The level of experience of students dictates how much preparation time I need to develop the basics, how quickly I can implement the material into ballet movements and vocabulary and how

far I can go with the concepts. This affects how soon students can start to feel the effects and discover how to manipulate the concepts on their own.

Through the course of this study, a number of avenues for further research became evident:

1) While treating the results of this research study, my main methodology tool, the observation chart, revealed a wealth of multi-dimensional information when the various elements of the movement concepts were used in combination. The scope of this project could not permit a complete analysis of all the permutations, however this would be an enriching subject for future study. As discussed in the literature review, there is a lack of written information on the development of qualitative skills in the ballet class. Further study and organisation could lead to a deeper synthesis of the elemental principles of movement which contribute to the development of movement quality.

2) Innovation research as outlined by Van der Maren (1995) is used for personal and professional development. It can be extended to the point of production, provided one follows the stages as outlined in the theoretical framework entitled "Les cinq savoirs" (appendix L). In this study I completed the steps prescribed for the development of praxis knowledge. Should I wish to diffuse the information such as writing an article, it would be prudent for me to undertake the steps of the framework which are associated with applying scientific knowledge. This would require doing further research into dance science and functional movement analysis and then applying this to the praxis knowledge developed in this study.

3) This research was not meant to analyze my teaching methods or pedagogical strategies or to examine changes in learning patterns that occurred when concepts were introduced in the ballet class. The information gathered however, suggests

promising possibilities for future study, to address issues with respect to existing pedagogical practices within the context of a high-performance, results-oriented, and traditional professional ballet school setting. Movement-based technique and conceptual learning are promising factors in altering students' views of their role in the ballet technique class. Results from this research suggest as well that learning through movement concepts provokes transference of learning between ballet and other movement classes. Transference is common in academic settings, but it is not widely studied in dance contexts (Fortin, 2002). Since professional training schools are looking for ways to develop versatility, furthering this research to examine how the learning of fundamental movement principles facilitates and contributes to the transference of knowledge and skills could be beneficial.

Data from the results of my research indicate that learning through movement concepts in the ballet technique class offers a training alternative that could contribute to transforming a long-standing ballet culture. As discussed in the problematic, that culture tends to promote dancers who abdicate their personal worth. My research demonstrates that learning through concepts in the ballet class can begin at an early age. It is my hope that starting students young on this learning process could encourage the enculturation of a new habitus in professional ballet training.

This study has provided me with important tools and information which I plan to use in my current duties, teaching teachers and writing pedagogical programs. I plan to incorporate the definitions, progressions and pedagogical philosophy into the writing of the school curriculum, yearly objectives, syllabus, and teacher-training program. Already, I have shared the concepts and the build-ups in courses for new teachers. I also look forward to continually developing my own teaching practice, adding to the knowledge gained.

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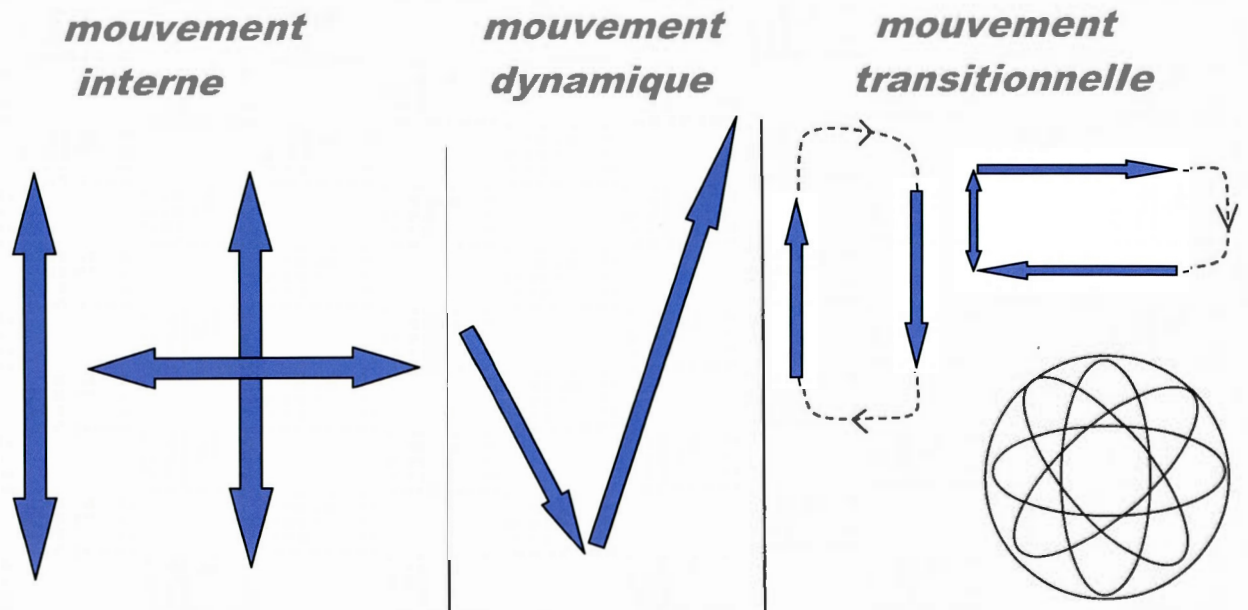
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APPENDIX A

3 MOVEMENT CONCEPTS – VISUAL AID



APPENDIX B

CONCEPTS IN CONTEXT CHART FROM CHRONICLE

Concepts in Context



DYNAMIC MOVEMENT CONCEPTS	OBJECTIVES	CONTENT	LEARNING PHASES	EXPLORATION	PREP EXERCISES	TECHNIQUE	ICEBERG
INTERNAL MOVEMENT	YEAR	quoi-faire	cog. \longleftrightarrow Motor	Awareness ↓ kinesthetic sense ↓ explore concepts ↓ floor ↓ Standing ↓ placement ↓ movement	warm-up implied	comprehension comment-faire savoir-faire savoir danser	Mastering performance or exam
DYNAMIC MOVEMENT	general technical vocabulary physical artistic	Steps	taxonomies applied to dance class		develop proprioception	Ballet pedagogy with artistic tools	Rehearsal
TRANSITIONAL MOVEMENT		Syllabus				Placement with movement from the inside-out	Refinement
3D MOVEMENT	CLASS	Buildups	develop system for teaching strategies in ballet class		strength & agility	How to do steps with quality	Artistry
linear spirals circles	personal exercise general	on place within sphere into space			develop body related to class objectives	entre mouvement entre rhythm Flow of movement through whole body	Interpretation Significance

SYSTEM -individual teaching & student autonomy

by Beverley Aitchison 2007/2008

APPENDIX C

LETTERS OF INTRODUCTION

C.1

Bev Aitchison
131 av. du Béarn
St. Lambert, Q.C.
J4S 1K6
bevaitchison@videotron.ca

19 June 2008

Linda Klassen
Artistic Director
Parksville Ballet School
115-425 Stanford Avenue East
Parksville, BC
V9P 2N4

Dear Linda,

I am looking forward to teaching again this year at your summer school. This year my teaching will have an added dimension as I am currently pursuing a master's degree in dance at the University of Quebec at Montreal. To this end, I will be collecting data toward my research paper. The work involved is an extension of the work I did while teaching at last year's summer school.s In my research I will be examining my teaching practice which is the training of dance students in classical ballet either in professional or recreational contexts. The goal of this research is to describe and analyze a system of movement concepts, to be applied within the ballet technique class as part of a comprehensive training program.

In order to collect data for analysis it is necessary that I videotape my classes. I would like to ask your permission to record the classes I will be teaching at your summer school. These tapes will be for my personal use only. I will also verbally request the permission of the students before class. As well, I would also like to ask the students if they would be willing to fill in a voluntary questionnaire. I have included a copy for your consideration.

Please feel free to contact me should you have any questions.

Thank you for your time and interest.
Sincerely,

Bev Aitchison

C.2

Bev Aitchison
131 av. du Béarn
St. Lambert, Q.C.
J4S 1K6
bevaitchison@videotron.ca

19 June 2008

Connie Moker-Wernikowski
Artistic Director
Youth Ballet Company of Saskatchewan
1106 McNiven Avenue
Regina, Saskatchewan
S4S 3X3

Dear Connie,

I am looking forward to teaching again this year at your summer school. This year my teaching will have an added dimension as I am currently pursuing a master's degree in dance at the University of Quebec at Montreal. As such, I will be pursuing my research goals which are an extension of the work I did while teaching at your summer school last year. In my research I will be examining my teaching practice which is the training of dance students in classical ballet either in professional or recreational contexts. The goal of this research is to describe and analyze a system of movement concepts, to be applied within the ballet technique class as part of a comprehensive training program.

In order to collect data for analysis it is necessary that I videotape my classes. I would like to ask your permission to record the classes I will be teaching at your summer school. These tapes would be for my personal use only. I would also verbally request permission of the students before class. If you are in agreement, I would also like to ask the students if they would be willing to fill in a voluntary questionnaire. I have included a copy for your consideration.

Please feel free to contact me should you have any questions. Thank-you for your time and interest.

Sincerely,

Bev Aitchison

APPENDIX D

QUESTIONNAIRE TEMPLATE AND SAMPLE RESPONSE

D.1 -Research Questionnaire- students

I would like to thank-you for taking the time to participate in my research project by answering this questionnaire. The goal of my research is to describe and analyze a number of concepts related to the quality of movement to be applied within the ballet technique class as part of a comprehensive training program. In addition my research will look at how my work on quality of movement facilitates the transference of movement skills between the ballet technique class and contemporary ballet choreography.

This questionnaire is **voluntary** and can be **anonymous** if you so choose. It will be important however to fill in your **age** and **level** in this summer school. The purpose of this questionnaire is to determine what you have learned, understood, felt, or noticed throughout our time together this summer school. There are no right or wrong answers. This is not about whether you feel this to be good or bad. The questionnaire is simply to help me understand what worked for you or what didn't, and how this changed or didn't change your dancing and sense of movement. Your answers can be as simple or as complicated as you feel necessary.

Summer school _____

Level _____

Age _____

- 1) What exercises/work made the strongest impression on you?
- 2) What do you understand about movement concepts?
- 3) In what way did you come to understand the ideas? (i.e. words, images, touch, observation of others, floor work, through choreography etc.)
- 4) Do you feel improvement?

5) Describe any differences you might feel in your body, technique or movement how you feel in general?

6) What difference, if any do you notice in your fellow students' dancing?

7) What do you understand about quality of movement and ballet technique?

8) In your opinion, do the movement concepts help with performance? If so, how?

9) From your experience, do you feel this will change the way you train in your technique classes?

If so, how?

10) What do you feel could have been done differently

For those of you who participated in repertory or movement coaching classes with me,

11) a) Were you able to transfer what you learned about movement from the ballet class into

choreography?

11) b) If so, what in particular helped you with this process the most?

14) Please add any other comments you feel appropriate.

Thank you so much for your help. Your comments are of great value to me.

Sincerely

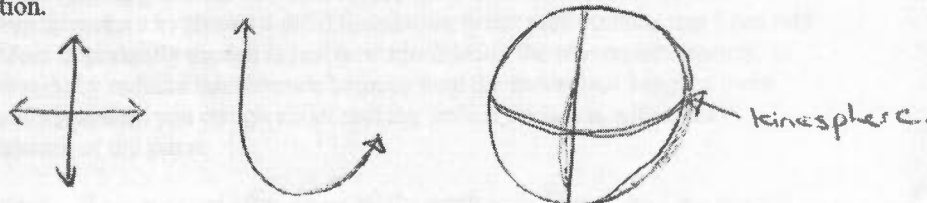
Bev Aitchison

D.2

AU +2.

Research Questionnaire - Student response**School:** Arts Umbrella**Level:** Intermediate**Age:** 15

- 1) Many of the ideas given throughout the year made very strong impression on me, but I believe that I would not have been able to understand many of the ideas had the "supports" not been in place. The supports or shelves beginning at the dimples all the way up to the neck created an alignment and a strength giving me the room for me to start putting in more artistic based ideas into place.
- 2) I understand a lot about movement I understand the circular nature of movement and how opposing pulls or energies create a more continuous and alive line. Using these concepts I find that I naturally end up in a more natural and balanced position.



- 3) I learned best from the videos of the filmed classes. They really highlighted the corrections or suggestions that were made in class because I could see first hand what was being pointed out and I could decide what would be best for myself to do so I could fix the problem. Doing the choreography (Chronicles) really helped put in all the movement concepts into my dancing because of the pedagogical nature of the piece and how easily transferred it was into the classes. Also having to perform the piece was just an extra push to take the technicality of the movement and put artistry on top, which then subsequently got brought into the class.
- 4) Yes! (I will elaborate in the next question)
- 5) I have certainly felt a large difference in my dancing from the beginning of the year compared to now. Technically I feel that I have improved a lot simply with what I am now capable of doing unlike before. The focus of the year was not however centered around technical improvement it was more based on augmenting our understanding of the mechanics of dancing and how to use movement/ dynamics and incorporate them into our dancing. My dancing I believe has matured a lot from when we started I think it is because of the thought process put into like I said before the mechanics or supports of my dancing.
- 6) Now that the supports have been put in I am now seeing a strength that I have never seen before in them, but I am also seeing artistry and "dance" more and more over the past few weeks in the class. The most prominent thing though is

D.3

combined

b) c) ~~Technique~~ has changed in the ~~the~~ way in which I ~~approach~~ approach it. Previously technique was very isolated as a concept. Now it is much more integrated into other ideas. Not to try and sound poetic but technique = movement = choreography. Technique cannot really be fully used without movement, and vice versa. Choreography cannot exist without the presence of the other two, and technique/movement are stabilized and improved by incorporating them into choreography.

d) I am starting to realize now that I write about it that the most substantial change is in my point of view. I now see everything as a whole as opposed to separate parts of "dance".

6. A change in focus. ~~My~~ My classmates ~~are~~ (including me) were easily distracted. They now are able to internalize ~~me~~ and focus with much more concentration.

7. Quality of movement is part of everything, it is a given that it is also part of ballet technique. Quality of movement should never be forgotten, for the sake of improvement, & also for staying entertained. It is what makes the work fun because you get to make your own personal choices, which makes your dancing human & cheesy sorry.

8

D.4

PV2.

Pseudoname: Lydia ♫

Questionnaire:

School: Parksville Ballet School

Level: Senior

Age: 18

#1 What ideas made the strongest impression on you?

I feel that I was able to take in many of the ideas but the idea of energy lines made the biggest impression. With the lines I was able to find stable balances, correct posture and continuous movement.

#2 What do you understand about movement concepts?

I understand that in all movement it must come from the inside out and start with an initiation point for it to be clear and have meaning. The movement must then continue on through energy lines out the body and all transitions must be connected by energy lines in the space.

#3 In what way did you come to understand the ideas?

Images and touch worked the most to help me understand the ideas.

#4 Do you feel improvement?

Yes. I feel major improvement inside my body and can see it in my posture specifically my back and stomach alignment. I can also see it in my movement, balancing is easier, turning is easier and I feel more expansive in all my movement.

D.4 cont'd

#5 Describe any differences you might feel in your body? I feel taller, and more stable.
 in your technique? My posture feels like its reaching where it should be and I can feel certain "extra" muscles relaxing.
 in your movement? I feel more expansive and connected in my transitions.

#6 What difference, if any, do you notice in your fellow students' dancing?

HUGE improvement in the students who have applied the technique. Many look like completely different people. more confident, more pulled up and moving with more maturity.

#7 What do you understand about quality of movement and ballet technique?

Quality of movement and ballet technique are not separate things, in a ballet class you should be performing the entire time through the quality of movement.

#8 In your opinion, do the movement concepts help with performance? If so, how?

Yes, however I wasn't able to use them as much as I would've hoped because I wasn't able to try it onstage (although I should be able to try in class). I feel that the energy coming from inside out and the relaxing of the neck helps for an easy, nature performance quality.

#9 From your experience, do you feel this will change the way you train in your technique classes? If so, how?

Yes. I plan to take this technique and to focus on one-two concepts every 2 weeks and to take

D.5

Research Questionnaire- students

I would like to thank-you for taking the time to participate in my research project by answering this questionnaire. The goal of my research is to describe and analyze a number of movement concepts to be applied within the ballet technique class as part of a comprehensive training program. In addition my research will look at how my system of movement concepts facilitates engaging the dancer in movement, interpretation, and the transference of movement skills from the ballet technique class into contemporary ballet choreography.

This questionnaire is **voluntary** and can be **anonymous** if you so choose. It will be important however to fill in your **age** and **level** in this summer school. The purpose of this questionnaire is to determine what you have learned, understood, felt, or noticed throughout our time together this summer school. There are no right or wrong answers. This is not about whether you feel this to be good or bad. The questionnaire is simply to help me understand what worked for you or what didn't, and how this changed or didn't change your dancing and sense of movement. Your answers can be as simple or as complicated as you feel necessary.

Questionnaire :

Name private

School _____

Level Senior

Age 16

1) What ideas made the strongest impression on you?

The lines of energy, the P+J Sandwich

2) What do you understand about movement concepts?

I understand that movement has to come from a deeper place and it cannot be random.

3) In what way did you come to understand the ideas? (i.e. words, images, touch,

observation of others, floor work, through choreography etc.)

I found touch was the most helpful for understanding ideas because you personally can feel what it is that the teacher is asking. Then the observation of others helps a lot to see what is wanted.

4) Do you feel improvement?

I feel like I have improved a lot. I have become much more aware of my whole body and isolating and accessing certain muscles comes much easier now. In particular my balances and breathe through my movements has improved.

D.5 cont'd

5) Describe any differences you might feel, in your body? I feel like my body ² is under my control now, opposed to it controlling me. I feel like my technique has grown and I can think of all parts of my body instead of just one in your movement? I think my movement has begun to be supported by my technique and it is now easier to in how you feel in general, express myself.

I feel a lot more aware of my body.

6) What difference if any, do you notice in your fellow students' dancing?

I've noticed most are much more lifted ~~and~~ but have relieved tension in other places. Everyone has made mass improvements.

7) What do you understand about quality of movement and ballet technique?

I understand that movement has to be supported by technique and technique will actually free-up many places of one's body so that one can

8) In your opinion, do the movement concepts help with performance? If so, how? Yes, I think when the performer is clear about where his or her movement comes from it is much clearer for the audience.

9) From your experience, do you feel this will change the way you train in your technique classes?

If so, how? Yes, I think that I can now take away many concepts and ideas that will be very helpful for all my future classes.

10) what do you feel could have been done differently?

For those of you who participated in repertory/choreography or movement coaching classes with me,

Not much, I enjoyed all the classes

11) a) were you able to transfer what you learned about movement from the ballet class

into choreography? I was able to connect the ideas but if I wasn't able to use them in class it was even more difficult to try in

b) If so, what in particular helped you with this process the most? choreography. It was just a matter of going through the choreography and trying to find connections.

c) If not, what do you feel could have been done differently?

14) Please add any other comments you feel appropriate.

Thank you so much for your help. Your comments are of great value to me.

I have enjoyed these last 3 weeks so much and I am very excited to try to apply all the concepts and work on my technique.

Sincerely,

Beverley Aitchison

Thank you very very much for all the time and care you put into teaching us your passion for dance is so contagious. I am only sad it went by so fast.

D.6

4. I do feel improvement. I feel I have a much better understanding of the source that movements are supposed to come from, as well as the correct muscles to use and engage in the exercises & choreography.

I have been able to apply some of the concepts in class to my body - and I look forward to finding all of the work from class work inside my body soon.
- I have also built strength in the muscles through the warm ups and work in class -

5. I feel a tremendous difference in my legs. I never realized I had been incorrectly using my legs / turnout ~~this~~ up until this point! I can feel strength and awareness building in my transverses abdominals, as well as in my back, my hip flexors and pelvis.

The awareness I've found of these important muscles and body parts has helped me in my movement and technique.

6. All of the students in the class made changes - if not only mentally but physically. I witnessed dancers in class take ^{also} on completely new posture, get longer legs, tighter waists - and also incorporate strength and purpose to their movement. In some cases, a student would go from looking pedestrian to looking like a ballerina!

D.7

- 1) The main ideas that I received the strongest impression from were, that you do not need to over work causing strain to just work what is necessary which is still requires effort. When dancing you need to feel inside your body, and to expand your energy to take up the space.
- 2) I have heard other teachers talking about movement n dancing but I never fully understood it. In your class I am more able to understand movement concepts of taking examples(arrow depiction) and using your energy to carry off the moments. And from visual examples like having a paintbrush helped my body incorporate movement.
- 3) The ways that made the greatest impact to my understanding of the ideas were from touch, observation of peers, images and through the explanation of the ideas.
- 4) I do feel improvement from the past three weeks and I will be able to take away many concepts and personal corrections that I will continue to work on.
- 5) Some differences that I feel in my body is that I no longer have to try to work/strain everything I can now redirect that effort to other concepts. I can also feel a sense of lengthening and creating space in between my bones. By creating the fundamentals I can now incorporate the ideas into my technique which feels drastically different to how I was dancing/working before. As to movement the explanations of movement have helped me understand as well as transfer them into my dancing . This creates a difference of finding initiation points of where the movement begins and takes place, this all creates a major difference in how I feel and move.
- 6) In my peer's dancing I have been noticing major changes, generally in posture. I was also able to see the ideas coming through their dancing and them take their example/ accomplishment as a learning tool.
- 7) In the quality of movement there are many different ways of movement, such as syncopated and dynamic, and that if you can transfer the quality into your classes it just furthers the work and can make your movement as well as dancing so much better to watch.
- 8) Yes I believe that they do, because one of the movement concepts is to take up space and when you do that you have the possibility of drawing the audience to you and this is important when you are performing alone or at auditions.

D.8

1.

- Plié work
 - Eg. pliés, fondus, tendus with pliés, jetés with pliés, etc.
 - Using plié and push
- Port de bras
 - Very helpful in feeling extension through the spine, movement through space, and flow
- Energy lines, movement, and flow
- Extension (up and through the back, across the back)
- Initiating from the core
 - Relaxing outer skeleton (shoulders, ribs)
 - Supporting and moving arms from the back
 - Extending through the spine and head
- Opening up movement, not blocking energy (in the head and upper body especially)
- Dancing, not just moving
- Work on dynamics
 - I appreciated that you didn't just tell us to move more dynamically, but helped us discover how (eg. timing, musicality, extension, use of plié)
 - Your demonstrations were also beautiful!

2.

- I think a main purpose of the class work was for us to discover how to dance in technique class
- Extension through and across the back and initiated from the core, extending to transition from one movement to another (eg. port de bras)
- Flow
- Push (in plié and with straight legs)
- Using energy effectively to achieve desired objectives and movements (eg. plié)
- Using energy efficiently (i.e. not overusing areas or muscles that are not needed as much for a particular movement)
- Using forces, energy, and extension in opposition (eg. extending legs into the floor while in port de bras derrière)
- Phrasing, musicality
- Dynamic movement achieved through extension and effective energy use (eg. plié), timing, musicality, and flow

3.

D.8 cont'd

- Touch was by far the most effective way for me to understand concepts
 - Helped me to understand the purpose/intention and remember the feeling of a concept (eg. port de bras in lunge in ronde de jambe exercise – used the feeling I experienced here in all other port de bras and in other movements)
 - Helped me focus on feeling movement
 - Helped me understand how energy should be used for a particular movement (different touches for different types of energy)
- Words, images
 - Helped me in remembering objectives by associating a word or an image with the objective (eg. zipper up the legs, “mean and lean” legs, two-syllable plié, “lié” in plié, “abcd” tendu)
- Explanations of concepts and how they related to each other
- Suggestions of how to bridge ballet and modern technique and movement
- Images (eg. of muscles, skeletal system and structure)
- Videos were helpful in seeing where the concepts you introduced to us may lead (eg. the dancers performing the Forsythe choreography). Videos of your dancers were also helpful in understanding your concepts.
- Observation of your demonstrations (dynamics, movement, energy)
- Observation of others
 - We kind of had two levels in our class, so observation of dancers who were at the lower end of the class was not as helpful. Observation of dancers closer to my level or above my level (i.e. Sancha) was very helpful especially when I could see changes in their qualities and work. Watching others who could demonstrate the concepts you were asking for helped my own understanding of these concepts.
 - Observation of others was especially helpful when I applied the concepts and qualities observed to myself

4.

- I’m focusing more on feeling than appearance (internal movement vs. external appearance), and discovering the location of movement initiation (from the core)
- I feel more aware of my whole body
- I’m beginning to consider how my ballet technique and modern technique can inform each other
- I feel like I’m moving more (through space, movements and positions, as well as internally)
- I’m aware that technique can and should still be dance
 - Learning technique through dance (not just positions)
- Different approach to technique – not just correcting mistakes; applying similar concepts to all movement and seeing improvement in technique
- I’m beginning to find satisfaction and enjoyment in exploring my technique in class, especially the past two days. I feel like I’m dancing for the whole class, not just working on technique, and while your class is very demanding, I’m sincerely enjoying myself!

APPENDIX E

OBSERVATION CHART:

COMPONENTS AND ELEMENTS OF THREE DYNAMIC MOVEMENT CONCEPTS

An observational chart for the purposes
of analyzing results in classwork

E.1 -Component #1: Body Function– Functional elements for efficiency, engagement and balance

Elements	Concept #1 <u>Internal Movement</u> : Movement within the body	Concept #2 <u>Dynamic Mov't</u> : Movement of the body through space	Concept #3 <u>Transitional Mov't</u> : Changes between Movements
Inner Structure: <u>Dynamic Alignment:</u> Neutral alignment, Core support, Kinetic chains active, Structural lines (including technical focus) active, with use of opposition.	Inner structure active and sustained with center of weight (gravity) over support base or The point of support in the right axial position ----- Obs.: see bones aligned over axis. Focus and aware. No unnecessary tension.	Inner structure dynamic, while center of weight adjusting or transferring axially to the pushing force. ----- Obs.: see clear shape of the body & the movement, contraction of elongation	Inner structure active and modulating with center of weight transferred axially towards the new support base ----- Obs.: see adjustment of spatial tension/opposition
Articulations: Good articulation of the femur in the hip socket, the humerus in the shoulder joint with good scapulo-humeral rhythm and supple use of knee and ankle articulations	Articulations supple, & spacious and functioning smoothly when preparing to exert a force (with particular attention to the quality in plie) ----- Obs.: see no blockages, i.e., relaxed joints, no sitting on hips, or gripping ankles, knees, or tension from gripped thighs. Supple plie	Articulations are spacious & have supple functioning when force applied & energy projected. ----- Obs.: muscles don't have extra tension holding	Articulations supple and functioning smoothly during transition from the end of one movement to the beginning of the next. ----- Obs.: no muscle tension holding
Central Body Relationships & Movement Initiation: Connected upper and lower body with an integration of all the limbs through &/or from the center of the body. Clear initiation of movement, proximally, distally, or mid-range.	Upper and lower body connected with the limbs integrated through the center. Clear initiation of movement from within the body. ----- Obs.: body engaged as a whole; See connections of the whole body & its parts. See the beginning of the movement in the body. Core engaged.	In response to forces: Upper and lower body connected with movement of the limbs integrated. Clear initiation of movement of the body ----- Obs.: Heightened engagement. Core still engaged. Clear initiation of movement from the force, through the body and limbs, as one entity	Appropriate relationships of body segments to each other in transition from one mov't. to another. ----- Obs.: core and trunk changes its engagement and relationship to its parts when preparing for the next movement.
Spatial Tension:	Clear spatial tensions in the body structure. ----- Obs.: See clear inner pathways through the body.	Spatial tensions of the body segments in mov't. ----- Obs.: See pathways through space (from inside) See shape of the movement	Modulating spatial tension ----- Obs.: see completion of the pathways design/trajectory

Results: Resulting in a dancer who understands the principle of efficiency in the body, is organized, energized and balanced without tension, integrated and wholly invested, can initiate internally, is spatially full and clear in their body's movement.

E.2 -Component #2: Effect of Forces for Full Dynamic Range

Elements	Concept #1 <u>Internal Dynamics :</u> Movement in the body	Concept #2 <u>Dynamic Mov't :</u> Movement of the body through space	Concept #3 <u>Transitional Mov't :</u> Changes between Movements
Energy : Potential to do work. The necessary threshold of energy from which one can optimize the next motion/movement	Appropriate state of readiness: Internal forces energized, balanced and sustained, directed along structural lines with supp. muscles close to the bone.	Energy level increases and still optimized. Or Release of potential energy resulting in kinetic energy.	Energy modulates
	<u>Obs.:</u> engaged; supported from within with no holding or lift outside, focused. Sustained, length	<u>Obs.:</u> Heightened engagement: more energy in the muscles	<u>Obs.:</u> change of intensity in the engagement, with anticipation
Forces: The application of energy required to produce a motion: a force; causing a body to change speed, direction & shape. The amount of force will affect acceleration and deceleration and is directly proportional to the amount of momentum. A force has both magnitude and direction making it a vector quantity. Relationship of Internal & External Forces	Efficient Loading: Gathering of internal muscle force, in preparation for the next movement, Positioning of weight Optimized potential energy Push & pull, Contraction & elongation <u>Obs.:</u> See pressure/friction building and continual motion. See intentional contact and pressure with the floor or object/person. See a purposeful preparation, outside forces. See movement filled out Stability, control ,	elastic Appropriate intensity of forces applied with clear directional intent (Sling shot: elastic release) to move the weight, for the time, distance and intent. <u>Obs.:</u> See a linked take-off without stopping See weight transferred effectively ie: easy landing See acceleration with suspended movement. See opposing forces, See projection of energy through and beyond the body's kinesphere. See bigger movement	Forces are modulated in preparation for the next movement. Relaxing internal force resistance to external forces (with control) then transitioning with clear intent to prepare the next force. <u>Obs.:</u> See deceleration, relinquishing energy, so less power which then accelerates. (like a roller coaster) See anticipation for a change of quality. See intent.

Results: Resulting in a relationship between internal and external forces with an understanding of efficiency in movement through the use of weight and suspension. Full use of dynamics, is spatially full in movement and connects physical and qualitative intent. Intent not yet shaped for meaning but potential to add when desired

E.3 -Component #3: Supporting elements or Qualitative elements

Elements	Concept #1 <u>Internal Movement :</u> Movement in the body	Concept #2 <u>Dynamic Mov't :</u> Movement of the body through space	Concept #3 <u>Transitional Mov't :</u> Changes between Movements
Breath Movement: Heightened use of breath to give a particular quality and expressiveness to movement	Breath movement to support the internal movement of the body. ----- Obs.: see person at ease, not holding their breath	Breath movement to support and phrase the dynamic movement of the body. Obs.: breathing with the phrase of the movement	Breath movement to support and phrase the transitional movement. Obs. breathing with the end of the phrase.
Coordination & Rhythm Organized interaction, timing & rhythm, of the muscles of the body, the segments of the body, the use of space, forces, speed, and breath, in an optimal manner to execute a task & phrase the body in a movement. See singular/ multiple sequential pathways coming together).	Precise coordination of internal muscle forces, to permit the fullest movement without stopping, before a force is applied or acceded to. Obs.: See ease of body parts working together. See linking action, not awkward or interrupted See continuous mov't.	Precise coordination of the parts of the body & the forces acting on the weight, to phrase a movement, when a force is applied. All with one intention Obs.: Body moving as a whole with the movement, not awkward. Weight easily shifted.	Precise coordination of the body and breath when acceding to a force during transition from one mov't. to the next. Obs.: Body moving as one, not awkward. See shifts in relationship of parts See the end of a movement phrased.
Flow & Phrasing Flow of energy in the body, inside to out. Arranging the flow of dynamics to phrase a number of movements. Phrasing is the modulating of forces.	Internal flow of energy inside to out, integrating it through the body, out the segments and w/ environm. Obs.: See articulated, fluid movement in the body. See clear fluid connections that link the movements from floor thru the body	Flow of energy through the body and into the pathway of the motion. Arranging the flow of dynamics, phrasing a number of movements or steps. Obs.: See an ease of mov't.	Clear flow of energy shifting from one movement to the next, finishing a movement phrase & preparing for the next: phrasing the dynamics. Obs.: See smooth change of dynamics.

Results: understanding efficiency of movement in dynamic phrasing for a connected and organized movement quality, supported by breath and flow of movement, with rhythm in the body and movement, which all support a qualitative intent and physical expression.

Overall desired result of the three concepts: When a dancer in ballet class is able to achieve a consistently good level of efficiency, engagement, integration, flow, dynamics, rhythm and breath with intent, their kinesphere expansively fills out three-dimensionally, resonating as presence. Integrating these notions gives access to a deep and full range of dynamics and expressivity. The physical and intentional forces come together at the point of initiation (cause) and when engaged, spatially project the interpretation.

APPENDIX F

GUIDE FOR OBSERVATION AND PLANNING NOTES

What part of the class	What learning level	How applied	How explained
<u>Exploration:</u> Awareness- - -comprehension <u>Preparation Ex.:</u> - develop kinesthetic sense - develop proprioception -develop use with mechanical isolation - strength/ stretch/ flow - develop action -floor or standing <u>Coaching:</u> -me w/ someone -w/ partners -floor/stand/center <u>In a barre ex.:</u> - which <u>In a center ex:</u> - which <u>In a pointe ex.:</u> - which <u>In choreography:</u> - where	<u>Notion</u> <u>Comprehension</u> -mental -physical -w/teacher -w/out teacher -w/ mirror (visual and sense) -w/ out mirror (purely sensing) <u>Application</u> - floor/static/dynamic -on spot/co-ordinate parts/thru pace/levels Apprentissage: Repetition Mastery	<u>Exercise construction</u> -1 or more elements -musicality -rhythm -slow -fast -with hold -temps d'arret -suivi -flat -rise -turn -jump	Words-explanation /description Touch Demo w/students Accessory Diagram Drawing in air Images Video

APPENDIX G

TEMPLATE FOR OBSERVATION NOTES JULY 2010

Date: _____ Time: _____ Class: _____

What is being observed? What appears or not?	What needs to be: a) worked? b) maintained? c) evolved?	What change or effect do you want to observe?	What level & how does it need to be taught?	What concept, component & element?

APPENDIX H

TEMPLATE FOR PLANNING NOTES

Date: _____ Time: _____ Class: _____ .

What I need to work?

How will I work it?

	Learning level	Part of the class	Exercise construction	Explanation
Idea #1				
Idea #2				
Idea #3				

APPENDIX I

Sample Observation and Planning Notes

I.1 Day 9 Observation Notes

Observation notes July 2010

Week 2 - Thursday

Date: Day 9 Time: Class: Senior

What is being observed? What appears or not?	What Needs to be... A) Worked B) Maintained C) Evolved	What Change or effect do you want to observe?	What level & how does it need to be taught?	What concept, component & element?
Elastic pullout of leg in jets; really get the idea of forces, momentum extension	Maintain.		No new material. They are saturated. Keep reviewing and applying and integrating physically through different applications	
Rice-Lee needs work. (SS found the link) Articulations still not put. Are finding suspension	Work!! Priority → can start link of suspension movement to another.			
Students are getting Concept 1 - mentally + physically + are working to apply it Various levels of difficulty depending on level of student Concept 2 - vertical - yes Not yet with transference Connecting upper-lower interaction They understand - still hard time on the leg with working long to the back.				

I.2 Day 9 Planning Notes

Practice Notes Planning

July 2010 For
Date: Day 9 Time: _____ Class: Senior

What I need to work?	Learning level	Part of Class	How Will I work it?	Exercise construction	Explanation
Now Details Idea #1 add forces + dynamic alignment to other types of movements (spinal technique)		Back - Fowler analogique Center in		2 legs 1 leg: closed open positions as with spine - to dynamically give + holding that after being + flow Time balance - 20 (20 8) - 1 Red Move 6 v	threatened for elastic motion to give spine teach 4 steps give spine out give spine transfer weight
Idea #2 review weight to shock weight 3 and weight 4 how kinesthetic + lines of energy connect + flow thru body	review			hands: 1 Red just for elastic left hands: 1 Red just for elastic right teach 1 - sling shot; burst to point or as spine Jete - push to point with transfer Jete side - elastic left - same group Red 5 - release release - continue Fowler - relate transfer of weight to the 1 Red 5 + continue to reach 9 Red - not elastic; some slow same group, elastic 1 Red 5	Draw on Body with marker
Idea #3 when words supple in joint how to support that what release + hold what weight + flow	investigate + apply	coach + any exercise		soft knee movements - bounds - give in push movements add with weight transfer compared	understand joint elasticity sling shot image link - lift + split drawings of Idea 1 + 3 + 4 together once there add Idea 2

Start +
reviewing +
Circles!

I.3 Day 10 Observation Notes

Observation notes July 2010		Week 2 ~ Friday		Date: <u>Day 10</u> Time: _____		Class: <u>Senior</u>	
What is being observed? What appears or not?	What Needs to be... A) Worked B) Maintained C) Evolved	What Change or effect do you want to observe?	What level & how does it need to be taught?	What concept, component & element?			
Right not to go further with the work. Need physical integration	Maintain same work + developing	Deepen physical understanding of all done up to now	Keep repeating	everything done - putting them together.			
Have tools working them. - know need to show them how the tools are there, to be used in any type of movement.	evolved - how tools can be used in different contexts. Application	Clarity of path, way extension, circles, linking	Keep building principles into a movement phrase to do before chronic in choreography. In order to use the tools in another movement way.	all to now.			
Students are connected with themselves much more except 2. They need to use this connection to not only feel, but to use those feelings qualitatively in movement - gives about discovery. This is where we would like to go next. 6th person that isn't there.				C-3 E-3 C-1-3			
				Chemistry Aristotle's idea of movement			

APPENDIX J

FIELD NOTES
(9 pages from total of 84)

J.1 (p. 16)

1st week.

In general, observations:

→ students need to first understand:

1. Internal effort: how to use energy - the amount, where it initiates, what you're using the the directions
2. Isolated effort: ^{articulation of bones with} isolation of muscles
3. Stacking of the bones - neutral alignment is essential to keeping support systems engaged in a balanced manner to avoid unnecessary tension.

This work must be prepared mentally, conceptually + integrated physically; or the student can't access or control the sensation + energy.

Therefore, the exploration phase is essential. You can't just have students do, do, do, without first creating an understanding linked to feeling + dynamic of the action.

That doesn't mean you don't get them to do the act or movement to create an idea - but if that is all one does, is repeat steps, then there will be no refinement of technique or interpretation - which is what I was confronted with at the beginning of this week.

- Both sides need to be addressed -

understanding ^{+ feeling} movement from the inside + doing the feel of the movement from the outside - 2 sides of the coin.

J.2 (p. 30)

1st WEEKENDS

attitude. You see their desire,
focus, autonomy, searching and
commitment for all the right reasons
For themselves + their self discovery.

It's cyclical & the process of
raising awareness and developing
an internal energy brings the
student to a place where they
perpetuate + 'appropriate' the
awareness + energy themselves. } NB.

Note - Thought regarding Observation Methodology
Chart - the categories, the
links between the categories +
the teaching of them.

I have found each category
can be taught as a separate
entity, to then be put into classwork.

I have a preference for the order
for teaching the categories which
has become refined over time.

Although preferable to start with
the Body Component + set up
placement 1st, sometimes when I
don't have time, if I build
opposition + spatial tensions, then I
can move onto the dynamic
section as an emphasis.

Especially when I am
teaching and
I don't have the time to do the
whole process, I need to close what
part I will work.

Regarding the teaching of each

For example: Spatial ~~Dimension~~
Breath. On Their own, they are important
but together they create a much
more 3D movement with less
defined lines, but still with clarity
of intent. Although I have always
known this instinctively, I have
never articulated it like that before.

I think the process Marie has set me on regarding my tools + the observation chart will not stop with the writing of my masters. Exploring the combinations of elements within + between concepts will be interesting + I think rewarding.

IDEAS FOR CHAPTER EXPLAINING CONCEPTS:

Possible order when explaining an idea such as 'EXTENSION'

- ① - List idea with other words to explain it
- ② - Define it - i.e. elastic potential energy
- ③ - Image Examples (i.e. rubber band) + how works - possible drawing
- ④ - Purpose - why I use it i.e. for balance - how + why, alignment + increasing force - increasing energy

Discussion Note to remember: Rhythm helps Technique,
(ie: ABCD = xrtf, the l being elastic potential energy)
+ b) Movement Technique helps to set rhythm + play with time.

J.4 (p. 48)

(48)

Day 8 continued.

The information to the vertical and came out of herself on the release. It is fascinating to see the exponential growth when ideas are put together.

- With the Intermediates the idea of the upper vertical in the back was essential to finding the feeling of the horizontal.

- Students are noticing changes and they are really focusing as a result. For those who want to change, they are with me.

→ When teach forces there are a variety of applications - Need to list out +

→ I can't get it all in + have the results as deep as I want before moving on. ^{deserve with examples}

Therefore, in order to do my research, I need to decide on what is only absolutely necessary, so that I can do another step. Decide in what exercises I will maintain certain concepts while in other exercises I move on. I can still move on with a basic level of implementation. So basic build-ups.

Build ups are NB!!

- students in same class have different levels of understanding - fine - it's why working with build-ups not only related to steps is important.

J.5 (p. 49)

Day 9

(49)

My observations of the students:

System	→ elastic pull out of leg & jets?	maximum reach/extension of leg
Tech.	- students really started getting the idea. I think it came from showing the idea with the thumb and then demonstrating it.	C2
Tech.	- They get the spider leg from the prep work and are really trying to apply it.	

→ E.J. (+ a bit Brittany + Eliza)
found after the dynamic push + continue, found the suspension which allowed her to have inner movement that linked, or connected to another movement, (almost automatically)
She found this from putting the 2 ideas together. It then came as a natural evolution
She felt it, understood right away what happened, and enjoyed it! She also was not straining. It came naturally out of the body.

→ The students are saturated, I can't add new ideas as they are starting to lose some of the fundamentals. I'm risking overload now, so repetition, repetition + reinforcement.

56

WEEKEND continued

see d's results - pass feel effort at work
go slugs magic moments

model ready improve
the film star
change energy

Structure leading to opening paths for vectors

forces + moments all vectors

Input forces - data points
parameters program
Vector Analysis by Calculus

then project
force + moment
vector quantities

Force - the solid surface with # of molecules acting on it

Had 5 sheets to read about

So can be more dynamic/active.
Keep the walls low inside can let them

For me, the spatial tension helps open an inner, close to the bone 'core' or 'corridor'. The expansion pulls, stretches out blockages + frees up energy flow. - what I am trying to do with Jan + E.J.

what I study

For me, the spatial tension helps open an inner, close to the bone 'core' or 'corridor'. The expansion pulls, stretches out blockages + frees up energy flow. - what I am trying to do with Jan + E.J.

at last with love

Structure leading to opening paths for vectors

forces + moments all vectors

Input forces - data points
parameters program
Vector Analysis by Calculus

then project
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vector quantities

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at last with love

J.7 (p. 57)

WEEKEND continued:



- Emotionally, - This work can make one vulnerable though and I need to keep an eye out for that emotional point when the physical lets go and opens out.

Thought: Trajectory - vectors. \nearrow
 The 'presence' of the 'intent' of the interpretation rides along the physical forces / vectors. If superficial, it will be external and will involve more shape, time +. But if profound effect felt by the audience, it's from an inner space connecting with the outside. Inner requires awareness and energy with focus, attention + intention.

Interp. focus.

Thought: on Combining - more than the sum of its parts, such as the horizontal reading the vertical + visa versa. It's like structural supports in building. Need both - when in place, the interaction of the planes creates an openness in the body and a new potential to go further to the next step. - It's building blocks with new doorways opening automatically at each step of the way.

each
 ↳ Ballit - very

Ballit can be
 very 2 D - like + play
 reaches very Ext. -
 use of focus - allows
 to max. potential
 at
 "points, like, angles, smooth"

J.8 (p. 74)

DAY 13 continued.

(74)

→ I could have just chosen one, as I did with the Intermediates but it would not have been complete enough. In other summer schools I have tested just parts. It is possible to do dynamics + space for instance without a lot of the first component - provided the students have enough basic technique.

Methodology: - how I choose the students. I will need to use everyone. Two of my main group had to leave mid-week and Anna who I didn't think to use, brought great results I can't ignore.

Those that were more advanced I pushed to the next levels,

Amelia had a funeral, Kristen hurt her knee in another class + Clair left + came back.

→ The term 'energy lines' is contentious because it is not accurate enough. It leaves out the direction component because it does not include space, and the directions are not just lines, but can be spirals + circles. As well, they are not a fixed line but are always redefining the tension quantity + quality, modulating the energy.

To test what the students thought, I used a number of different terms for this idea and I am curious to see what shows up on their questionnaire answers.

J.9 (p. 79)

Re: Research - Next steps

Through the research process,

From my observation chart - I have not come up with any new concepts, however I need to pay attention to the COMBINATIONS of the different elements in each concept + between concepts!!!

For instance: - C_1, E_2, Con_2 , which is gathering internal forces, must be looked at with C_1, E_3, Con_1 ,

which has the point of support + structure in the right axial position with weight over support base.

or For instance: C_1, E_3, Con_1 with C_1, E_1, Con_1 with C_1, E_4, Con_1 is connected body over the axis + spatial tension

(+) and the observable result of all 3 is balance.

whereas the same C_1, E_3, Con_1 but with C_2, E_2, Con_2 , is a connected body working with forces which gives the observable result of supporting lift-off light gravity.

- The connected body in both cases is a support mechanism for the final result.

- So although I needed to find what was observable to each element of each concept, those are ^{individual} tools which when put together form another observable effect.

→ Also in my chart I had spatial tension + intention together. I had taken out Intention but I now need a place to put it back in.

→ Marie? I was going to be analyzing the interactive nature of my teaching method for the 'system' but I guess I need to look at the interactive nature of the concepts + the elements.

Appendix K

STUDENT WRITTEN MATERIAL: The Rena Experience

K.1 Rena's description of her own dancing

Today, something clicked within my dancing. I was thinking about really only one thing - the two energies within my body.

- 1) the energy up and down through my body and supporting leg that extends out my head and down into the floor
- 2) the energy out and up through my 'working' leg, extending out the back of my leg and my foot

To achieve these two energies, especially the second one, I was really thinking about the resistance through the air in fondu and the musicality/suspension. When it suddenly clicked, it seemed that I had both energies and could not have one without the other.

Once I had these energies, everything fell into place and it was actually easier to do everything properly. Because I was lengthening everywhere and had the energies, I could somehow release the unnecessary tension, stretch my whole body (including my knee!), and actually dance.

K.2 Artemis' comment

When I saw her fondue I didn't just see what she was doing, I felt it. All the energy she was using was flowing towards me, I could feel ^{that} ~~where~~ she never really stopped. She always continued everything especially when her leg seemed to be at her full height, but she lengthened and her leg lifted at least another 2 inches. Along with all ~~over~~ of her continued motions, she really got to where she was going so that she had the time to go further into her movement. It probably also helped that she was musical and the right dynamics. She wasn't just doing the exercise, she was dancing it.

K.3 Kathryn's comment

Fondu Exercise + **RENA** = DANCING!

Today in class **RENA** connected the technique + the movement in ~~the~~ our basic Fondu exercise.

I have danced with **RENA** for many years and we are very close friends; I have never seen her embody the movement to that extent! It was amazing to watch because as a spectator/audience you felt apart and connected to her dancing.

RENA used the themes from class

- Thera band
- Length & Circulator (f) movement
- Dynamic & value to the entire exercise
- The flow of connecting steps
- Using breathe to truly dance it which allowed her to be musical ♪

I am so proud of **RENA** because she took a huge leap to the next level. Now I hope to be able to apply all of our themes to 'click' in my body.

PISTACHIO

K.4 Mary's comment

RENA'S

Amazing Moment! 😊

- she used all the space by filling out the movement.
- plié (pli-é), release and then pressure to push, less muscle work which made it look lighter.
- always lengthening
- continuous movement, not holding a position
- she danced from the inside out
- strong centre and supporting leg
- kept on breathing, and used her breath
- no gripping
- did not go into positions, moved through everything smoothly.
- focused and serious, but not to a point that it becomes tense (no tension!), still had a sense of lightness
- it was pure dancing, it did not seem taught
- she made everything she did look natural
- made me feel happy, not only because it was beautiful, but it gives me a better idea of what I am working towards.
- INSPIRING! - makes me want to work even more/harder!
- well... before I came to this conclusion, I felt pretty sad because it makes me realize how far I actually am to my goals/dreams. (I like my feelings above better)

K.5 Mindy's comment

Mindy

I was so amazed when **RENA** showed us the fondue exercise. It looked like a full dance on the spot. Even if she didn't travel around the room, she seemed as large, and she covered that much space. She used so much energy, but in the right way. There was no tension in her body, only length. She was always moving and growing, especially when she did the rande jambe from back to the side. Her presence was unbelievable, and made her look much more mature than she normally does. Her body looked longer, taller, and aligned, which straightened her knees, something she was working on. That exercise really showed me how to properly work, and showed me what I can achieve by getting my pelvis on top of my legs, and lengthening out from the centre of my body.

I could see her spider leg

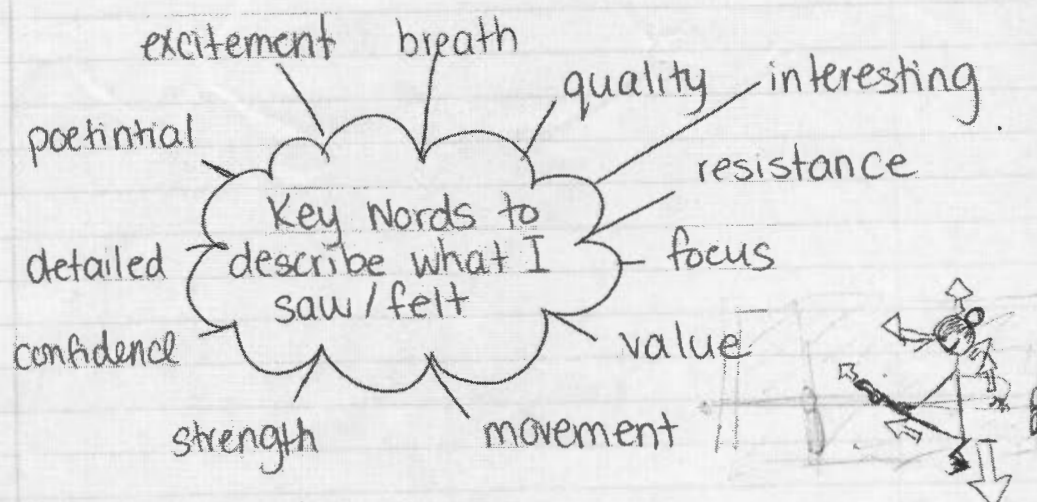
K.6 Odette's comment

RENA found incredible ~~length~~ length yesterday in the Fondu exercise. Some words I would use to describe it:

- effortless
- it had breath
- light
- inspiring
- it looked like it went on forever
- no muscles were being held or gripped

Overall, it was beautiful!

K.7 Raven's comment



→ Other perspectives:

- embodied what our class ~~goals~~ has been working towards
- she showed her strength of "string movement" "stringing-movement" together, not brittle
- ~~looked like~~ ~~chee~~ I forgot she was doing an exercise, looked like cheeography
- dynamic movement
- ~~didn't look~~ ~~natural~~ felt natural, I know she was working very hard, but ~~it~~ ^{she} didn't ^{show that it was} hard, ~~it~~ ^{looked easy}
- energy never stopped ⇒ therma band lines

K.8 Alexis' comment

I could not believe the difference in movement of her body. I can't talk much about the technique because that's not what I was watching. I was watching her lengthen, reach, graze but the way her every movement was connected to or initiated from her breath & that is what caught my attention. She was not constantly reaching & extending she had moments of suspension while being grounded especially in her return second from the ronde jambe back to the side. I found that something that helped her achieve the movement in her exercise was the clarity and confidence of her eyes. Her focus was clear and she knew where she was looking but she was not just getting the correct focus. She was actually looking there. You could see that her dancing was not just internal. It was also external because of her eyes. It was also the way she carried her body. She was always engaged and for lack of a better word energized. I am super happy that she found what she did and as I watched her I was thinking of how to use her refined movement quality and to add the qualities that I liked to myself.

APPENDIX L

METHODOLOGY FRAMEWORK: LES CINQ SAVOIRS

Cadre théorique

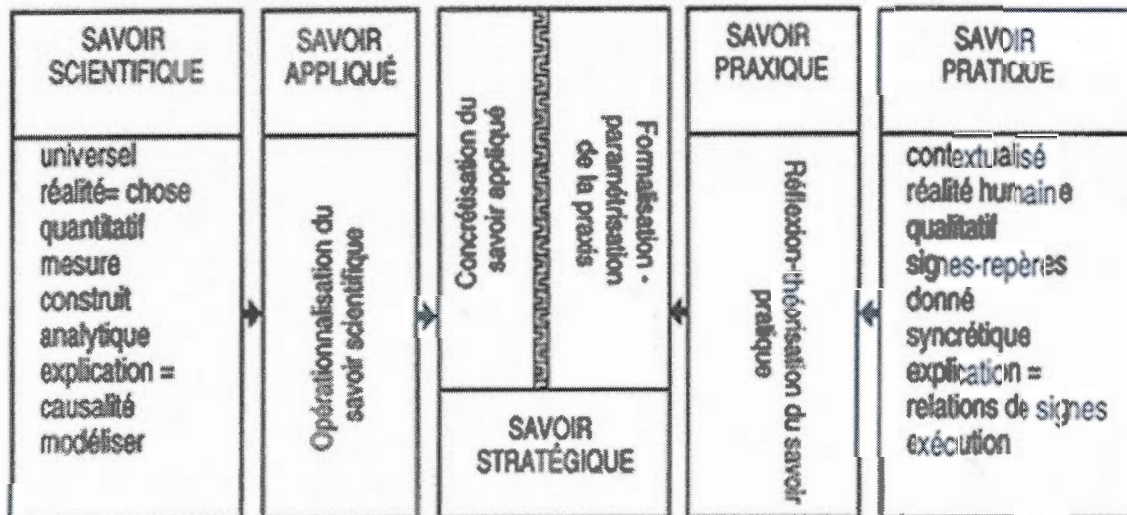
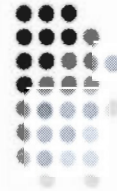


Tableau 2.1 : Les cinq savoirs.